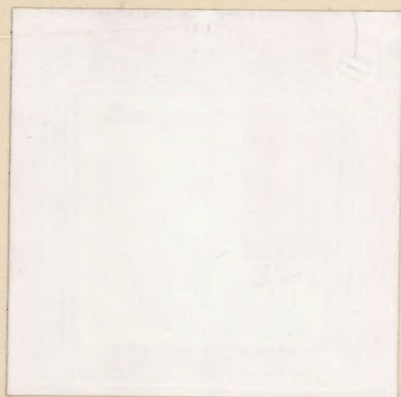


# BRUSH AND PENCIL



✻✻ AN ILLUSTRATED INTER-  
NATIONAL RECORD OF THE  
FINE AND APPLIED ARTS ✻✻







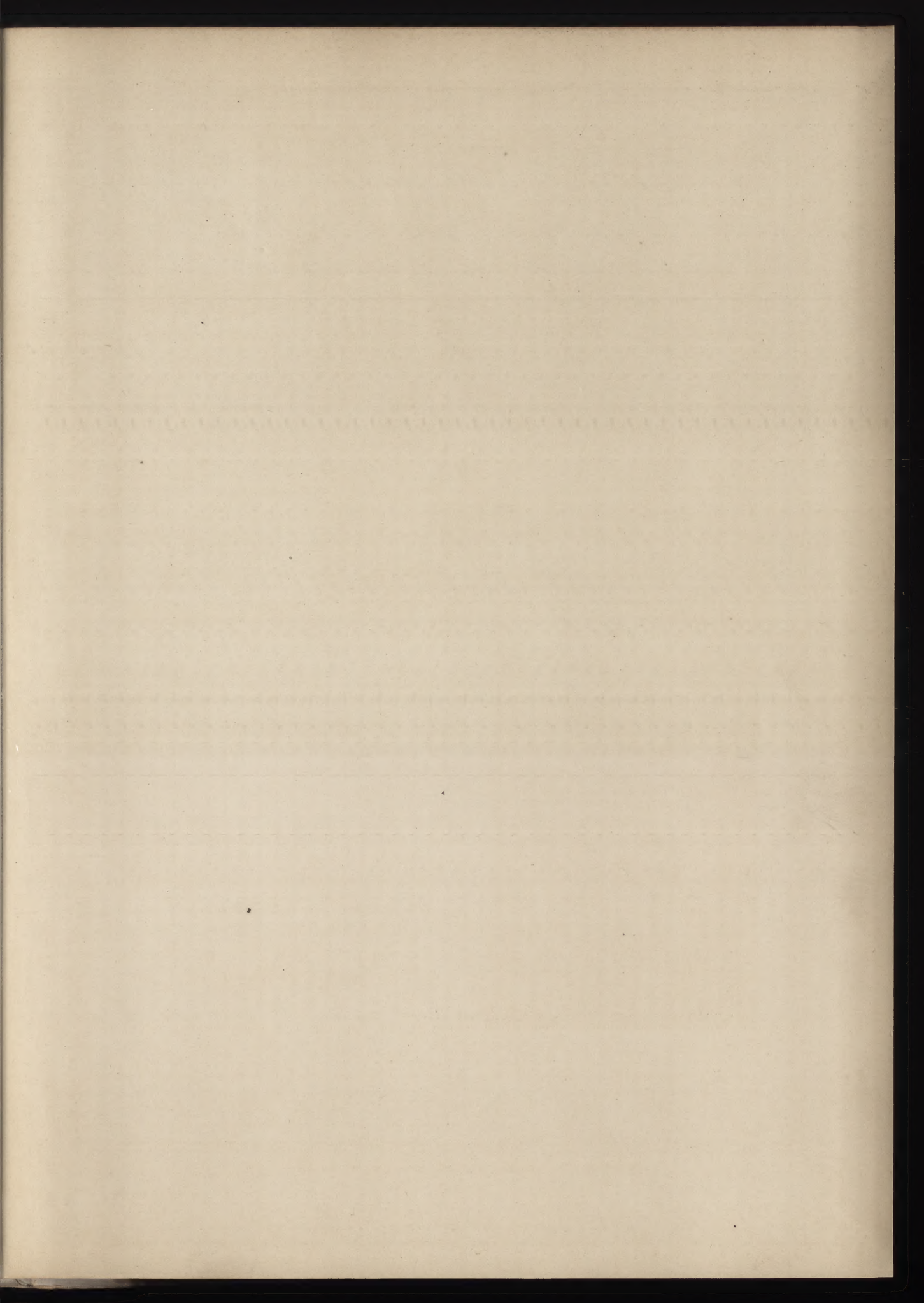
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A GOOD POINT OF VIEW  
Drawing in colored crayon  
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# BRUSH AND PENCIL

*AN ILLUSTRATED MAGAZINE OF THE  
ARTS OF TO-DAY*

EDITED BY  
FREDERICK W. MORTON

VOLUME X  
APRIL 1902 TO SEPTEMBER 1902

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# BRUSH AND PENCIL

VOL. X

APRIL, 1902

NO. 1

## FREDERICK MACMONNIES, SCULPTOR

"It is impossible, even now, when in point of time Macmonnies is hardly more than on the threshold of his career, to refuse to one who has accomplished so much, and has won such recognition at home and abroad, the title of master, and yet it can be fancied that the sculptor would be the first to reject any such assumption. The nervous force which is behind all the apparent exuberance of his work is not likely to sit down en route and placidly savor the fruits of early success. It is far more likely to serve as an incentive to put by each accomplished work and seek in fresh fields new problems; and with changing ideals, as years bring the burden which they always bring, and the compensating depth of perception which is granted to serious minds, we can fairly look for work which both in the accrued surety of execution and the seriously considered conception will assure Macmonnies a place among the few great masters of the age. Leaving all that is problematical in such a forecast, we can, for work already accomplished, regard Macmonnies as a most happy exponent of the conjunction of capacity, opportunity, and youth. Given his undeniable gifts, granted the fervor of ambitious youth, he is yet fortunate to come upon the scene when our Civil War has left great deeds to perpetuate, when the people of these states have relaxed their toil to look about them and seek to beautify their surroundings."

These words were written some years ago by Will H. Low of Frederick Macmonnies, the sculptor, who has recently returned to this country after a protracted residence in Paris. They are something more than the kindly tribute of one artist to a brother worker. They are a prophecy that has been fulfilled. Macmonnies returns to America more full of honors than when he left. The nervous force that is in him has acted as an incentive to tempt new achievements in plastic



BOY WITH HERON  
By Frederick Macmonnies



art, and in the execution of the commissions intrusted to him he has added laurels as a sculptor, until to-day it would not be undue eulogy to say that he ranks among American sculptors with his master, St.

Gaudens. The conjunction of capacity, opportunity, and youth has thus borne its fruit.

It is to be doubted if any artistic career has been followed with the interest that has attended the development of Macmonnies' art. St. Gaudens recognized the ability of his pupil long before the public had any inkling of what the young man was to accomplish, and did everything in his power to encourage and assist what he regarded as a budding genius. Indeed, the entry of the young man into St. Gaudens' studio was a turning-point in his life, and was doubtless the happiest incident that could have happened for his development and after life. It was not be-



SHAKESPEARE  
By Frederick Macmonnies

fore 1893 that his colossal fountain at the Columbian Exposition at Chicago centered upon him the attention of the world, and since then his honors have in a sense been regarded not less national than personal.

It is less than a century ago that sculpture had its rise in America. During that comparatively short period we have had one hundred or more men who have produced sculpture of no mean and often of the



highest quality. To have worked his way practically to the van of this considerable army of workers in the short space of thirteen years—it is only that time since Macmonnies won “honorable mention” and received his first commission—is certainly a record to be proud of. Honors and financial success, however—he has received commissions amounting to three hundred thousand dollars in a single year—do not seem to have turned the artist’s head or to have disturbed the quiet, modest demeanor of his student days. He is to-day the same genial “Mac” that he was when he was doing assigned work in St. Gaudens’ studio, or that he was later in the Quartier Latin, when like many another student associate he was more exercised about the wherewithal for present subsistence than about the future of his career.

Macmonnies was born in Brook-

lyn in 1863, descended on his father’s side from the famous Scottish clan of Macmonnies. His mother was a niece of Benjamin West, one of the best of America’s early painters. It is thus possible that he inherited his artistic talent from his mother, and the dogged persistence with which he has labored to overcome difficulties and achieve success from his father. Be that as it may, Macmonnies certainly has the talent, and he has lost no opportunities and spared no pains to



SIR HENRY VANE  
By Frederick Macmonnies





QUADRIGA

By Frederick Macmonnies

bring it to the highest fruition. In accomplishing this his earnestness and assiduity throughout his career have been signal.

I have said that admission to St. Gaudens' studio was the turning-point in the artist's life. Prior to that time he was a clerk in a jewelry store, with no special ambition and no particular career mapped out for him. The work assigned him by St. Gaudens proved to be congenial, and ultimately the relations between master and pupil became most cordial and intimate. Sculpture in a sense is differentiated from the other fine arts. A picture is and must be, as maintained among art circles, the individual product of a single master, and there is little or none of the work involved that can be assigned to a second party without detriment to the picture. In sculpture, on the other hand, there is a large amount of detailed work which may safely be intrusted to subordinates, and it was in the execution of this detail work that Macmonnies passed a number of years in St. Gaudens' studio.

He was seventeen years of age when he began with his master, and, an apt pupil, it did not take him long to imbibe something of the enthusiasm of that master. In St. Gaudens' studio he had brought under his notice in a practical way every possible demonstration of the plastic art. Besides that, the studio was a sort of rendezvous for artists of renown, and from them he learned much and caught much inspiration. At night the student spent his time at the Academy of Design and the Art Students' League, working indefatigably to lay the foundation of that knowledge which was to be further developed abroad.



His first visit to Europe was in 1884. For a time he devoted himself to study in Paris, but his visit was ill timed, since he was obliged to leave the metropolis on account of the cholera. He went to Munich and studied painting, made a trip over the Alps, and finally returned to Paris, only to be summoned back to New York by St. Gaudens, again to assist him in his studio, where he remained another year.

The period of study under foreign masters was only deferred, and we soon find him back in Paris in the studio Falguière in the École des Beaux-Arts, and working a portion of his time also in the private studio of Antonin Mercie. Under Falguière he for two years carried off the highest prize offered to foreigners, the Prix d'Atlier, next to the Prix de Rome.

His association with Falguière lasted two years, at the expiration of which time he received the highest compliment probably ever paid him—he was simply told by the French master to leave the studio, since there was nothing more that he could teach him. He obeyed



COLUMBIAN FOUNTAIN  
By Frederick Macmonnies





BACCHANTE  
By Frederick Macmonnies

pose he desired. "Voila, mon ami! J'aime mieux ca" ("There, my friend! I like her better so"), he cried, and skipped out of the studio. He had really intended to do Macmonnies a favor, and had indeed paid him the greatest compliment of which he was capable, but poor "Mac" was in distress, for on comparing the remodeled Diana with a photograph of his master's statue of the same character, he found he had unconsciously made a practical replica of the other.

Macmonnies, though he had a deep reverence for his master, fortunately had also some reverence for his own genius, and did not rest until he had restored his statue to its original pose. He worked hard for many hours, as he had already worked for months, and she won him "honorable mention" at the Salon of 1889.

the command, opened a studio of his own, and taking his inspiration from his French teacher, who had a predilection for Dianas, began his first important work—a Diana.

Apropos of this period, a characteristic anecdote is told by Frederick A. Ober. Falguière on one occasion entered his former student's atelier and found there a beautiful goddess of the chase modeled by the young American; he was delighted. This particular Diana had been for months "on the stocks," and was approaching a perfection measurably satisfactory to the sculptor himself. What then was his delight to hear the master praise it and suggest certain improvements?

Falguière became so absorbed in the work before him as to momentarily forget that it was not his own. He began to twist and pull the dainty limbs of Diana this way and that, to punch her in the ribs, turn her queenly head (for she was then only in clay, of course, and susceptible to impressions), until at last he had produced the very



His student days were over, his first independent effort had brought him "honorable mention," and Macmonnies did not have to wait long for some tangible reward for his years of study and privation. This came in the form of commissions the same year for two life-sized angels for St. Paul's church, New York, and for his statue of Nathan Hale, for Prospect Park, Brooklyn. The following year brought new work, a statue of James S. T. Stranahan, for the City Hall Park, New York. Both these latter were exhibited in the Paris Salon of 1891, the Stranahan statue, in which the sculptor wrestled successfully with the difficult problem of manipulating a Prince Albert coat and silk hat for plastic purposes, winning second medal.

The Hale statue has sometimes been criticised for its suggestion of theatricality. Really the statue is a fine conception, well posed and picturesque. It probably lacks the force of some of the sculptor's other work, but it has many admirers, and that rightly. About the Stranahan statue, there has scarcely been a dissenting voice among critics as to its merit. It is one of the noblest works executed by an American sculptor. The realism of every-day costume in no way detracts from its beauty and impressiveness. The figure is firmly planted on its feet, and both pose and countenance convey the character of the man commemorated.

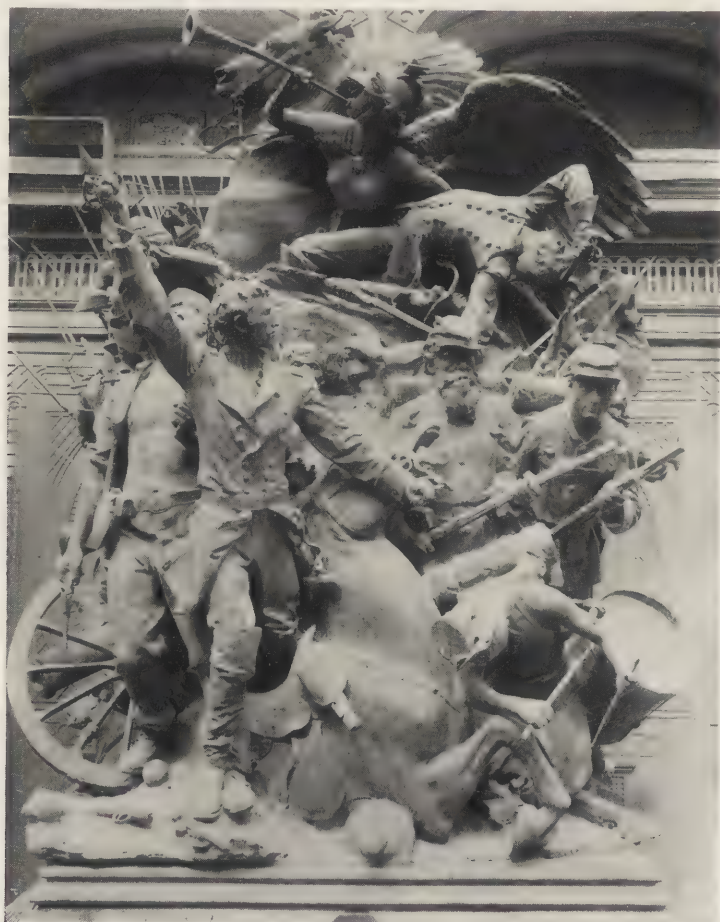
This statue elicited from the French critics the highest encomiums. To model a beautiful figure in the nude, or to drape a figure not so beautiful in the picturesque costume of other days, is one thing; for a sculptor to have forced upon him the necessity of adjusting effectively the hideous costume—silk hat included, as well as overcoat—of the present day is quite another thing. Macmonnies met those requirements to the delight of his French confrères. The overcoat he disposed of in graceful folds over one arm



VICTORY  
By Frederick Macmonnies



of the figure, and the silk hat he placed in the hand of the other. By resorting to this expedient the sculptor managed to incorporate in his statue all the *et ceteras* of modern male attire in a way to enhance rather than to detract from the dignity of the finished work.



THE ARMY, BROOKLYN TRIUMPHAL ARCH  
By Frederick Macmonnies

In 1892 Macmonnies produced his "Pan of Rohallion" and his "Boy with Heron." These are both fanciful conceptions skillfully executed. The Pan, however, lays its maker open to the charge of theatricality more, doubtless, than any of his other works. The figure, mounted on a globe and blowing horns, is nothing more than a fanciful conceit, and it should be said in passing that the sculptor

has had the good judgment since to abstain from such exhibitions of plastic skill. His "Boy with Heron" is more natural and more pleasing.

Up to this time Macmonnies' work had brought him due meed of



THE NAVY, BROOKLYN TRIUMPHAL ARCH  
By Frederick Macmonnies

praise from those competent to pass on his productions, but had not made his name a household word. It remained for his Columbian Exposition fountain, which was viewed by millions of people, and for his "Bacchante," which the prudes of Boston viewed through smoked glass and blushed at their temerity for so viewing, to give him notoriety. For his Columbian fountain, with its weird ship and its colossal crew of female oarsmen, Macmonnies received fifty thousand



dollars, but it is said that the artist's devotion to his work and his determination to make it a masterpiece caused him to incur expense far in excess of the price paid him. If the commission was not profitable in point of dollars and cents, however, it certainly was in point of reputation, since it heralded the sculptor's name throughout the civilized world.

Many of the readers of BRUSH AND PENCIL doubtless remember the strange decorative ship, with its twenty-seven huge figures, its sea-horses, its garlands, emblems, and so forth, as being the most conspicuous and important group of statuary at the Exposition. To those who visited the Fair description of this work is unnecessary, and to those who did not a better idea will be imparted of the ship and crew by the accompanying illustration than any verbal account can give. It is to be regretted that a work so spirited and so finished in its every detail could not have been executed in more enduring material, and left as a permanent memorial of the greatest festive pageant of the kind the world has ever seen.

And what shall one say of the nude "Bacchante," which Bostonians banished from their public library, and which finally found a resting-place in the Metropolitan Museum, New York? This statue was executed in 1894, and was so highly praised for its grace and beauty by French critics while on exhibition at the Salon that it was bought by the French government for the Luxembourg gallery. This was an exceptional honor, and was well merited.

It was the replica of the original that Boston did not want, and it is the replica that now elicits admiring words from every visitor to the Metropolitan Museum. The nude figure of the "Bacchante" is represented in the act of dancing, gracefully poised on one foot. On the left arm she balances an infant faun, while in the right hand she holds aloft a bunch of grapes at tantalizing distance from the child. One of the special charms of the figure—and it was this that excited the indignation of Boston—is, that unlike most nude statues it is nudity in a frolicsome mood, and not nudity in the cold corpse-like pose of inanimate prettiness.

Certainly both the mænad and the baby she deftly carries are the embodiments of grace and beauty. One fails to see in this celebrated statue aught but purity. It is simply the perfect figure of a woman instinct with life and suffused with gayety. Had Macmonnies planted both feet firmly on the pedestal, stroked off some of the rotundity of form so as to give a suggestion of consumption or piety, substituted a rattle for the grapes, taken the laugh out of the eyes and given them an upward or a pensive cast, and compressed the joyous mouth into sedate seriousness, the merits of the work might have been better appreciated.

Following the "Bacchante" came the statue of "Sir Henry Vane," two pediments for the Bowery Savings Bank of New York, four span-

drels for the Washington Memorial Arch, groups representing the "Army and Navy" for the Indiana State Sailors' and Soldiers' Monument at Indianapolis, statuettes of cupids, busts, and bas-relief portraits, bronze doors, and a statue of Shakespeare for the Congressional Library at Washington, "Athlete and Horses" for Prospect Park, "General Woodford," "Soldiers' and Sailors' Monument," and "General Slocum" for Brooklyn, "Bronze Quadriga," "Victory" for the battle monument at West Point, memorial tablets, and other works of scarcely less importance.

The output of Macmonnies' studio for the last ten years has simply been enormous, and the haste with which he has worked has in some cases left its impress on his product. Despite this vast output, however, it is to be doubted if any American sculptor has shown the same uniform excellence in his work as has Macmonnies. No commission has been intrusted to him that he has not executed to the satisfaction and delight of his patrons.

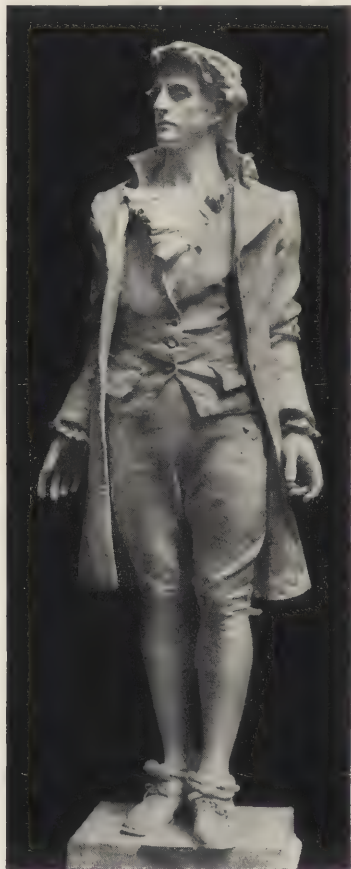
He has had to meet all sorts of conditions and solve all sorts of problems; he has done so unflinchingly, and in a way that has reflected credit upon him as a sculptor. He has had to follow the realism of cold facts, and also to draw on his imagination for details that his patrons could not furnish him. In his statue of Nathan Hale, for instance, he was obliged to give imagination free play, since no portrait of the subject existed. In his Shakespeare, too, he had to resort to his own cleverness, following the Stratford bust for the features of the poet, and the Droeshout portrait, which Jonson approved, for the bony part of the head, supplementing these sources



JAMES S. T. STRANAHAN  
By Frederick Macmonnies



of information with a careful study of the costumes of the day for the vesture of the figure. In the case of statues like Stranahan, Woodford, and Slocum, for the production of which adequate information could be afforded, he has made statues to the life. His groups and statues commemorative of the Civil War are especially effective, being dramatic and forceful to the highest degree, and instinct with the spirit of the times and scenes recorded.



NATHAN HALE  
By Frederick Macmonnies

Macmonnies has been termed a born sculptor, but from the day he went to Munich and devoted himself to the study of painting he has done much excellent work with the brush, especially in the line of portraiture. Two years ago he became ill and had to stop for rest from work as a sculptor, but his restless energy led him to beguile the time in painting portraits in Paris and bits of Normandy landscape. Among the portraits were those of Abbé Toussaint and Miss May Palmer, now Mrs. Chauncey Depew.

In 1900 he made the announcement that he had determined to lay down the chisel and devote himself thenceforth exclusively to painting. What the future has in store for him with the brush remains to be seen, but the fact that such exhibitions as he has given of his drawings and paintings have been little less than revelations to his friends of unsuspected abilities augurs well for the future.

Apart from his success in securing commissions, Macmonnies' abilities have won him generous recognition. He was awarded honorable mention at the Paris Salon of 1889; a second-class medal in 1891; a medal at the Columbian Exposition in 1893; a medal, A. C. P., in 1895. He was made Chevalier of the Legion of Honor in 1896, and won the Grand Prize of Honor at the Paris Exposition in 1900. He has also been made a member of various important societies and organizations.

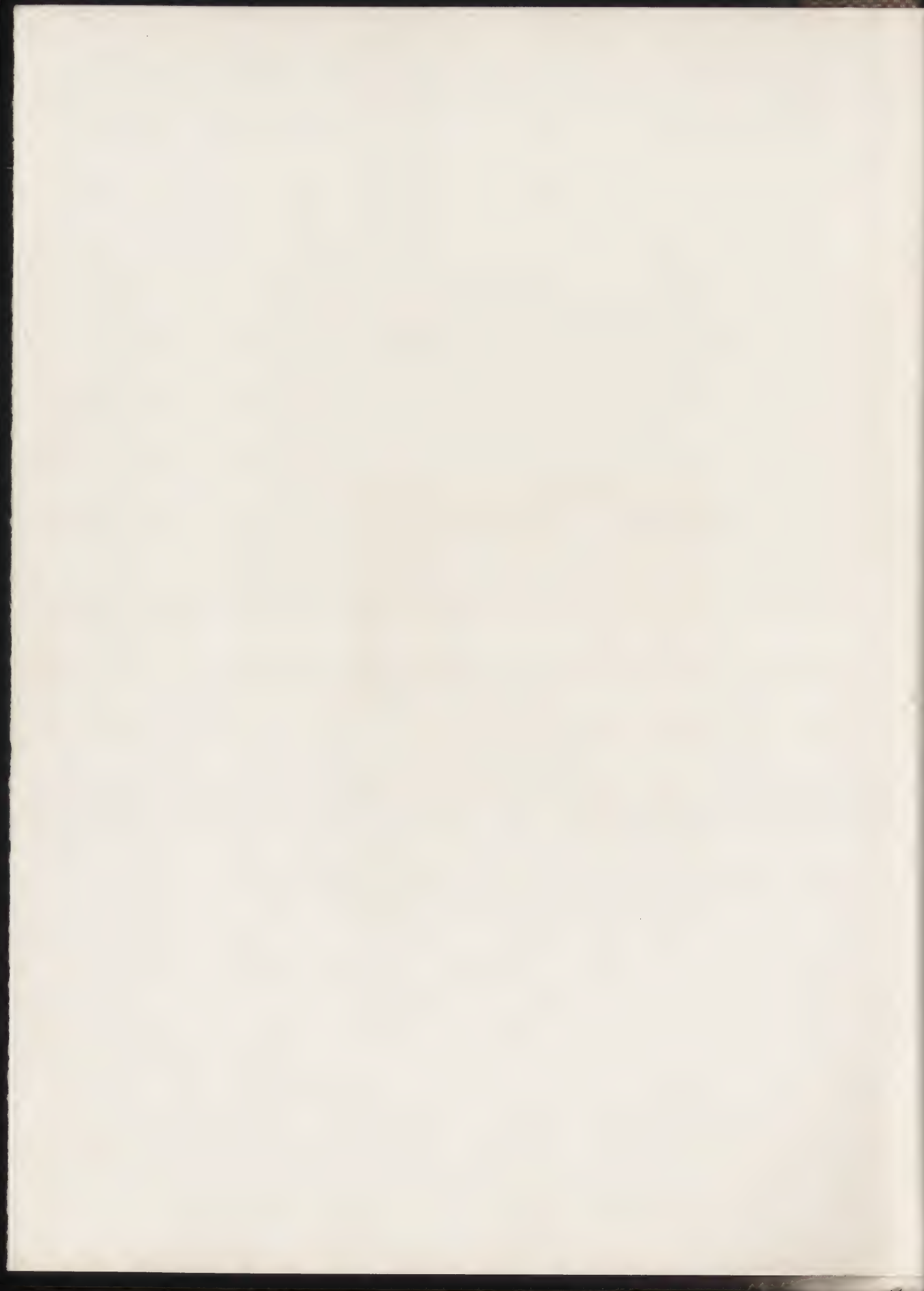
He is pre-eminently the one American sculptor among the younger



LATE NOVEMBER  
By H. Bolton Jones  
Collection of Frederick S. Gibbs, New York







representatives of the art who has won for himself the heartiest praise and the most cordial recognition of the modern masters of sculpture of the Old World. Other workers, to be sure, have gained applause and honors, but it is no reflection on them to say that there is a warmth of interest in Macmonnies' art in Europe that is felt in that of no other of the younger plastic artists. His announcement that he intended to renounce the chisel and court a new future with the brush came to his friends as little less than a shock, and it is to be hoped that his ambition may not lead him to misdirect his splendid energies. Those who have followed most closely his career, and have taken most pride in his accomplishments, would doubtless prefer to have him remain loyal to his first art specialty, and continue to be simply Macmonnies the sculptor, rather than Macmonnies the all-round artist.

H. H. GREER.



THE HORSE-TAMER  
By Frederick Macmonnies





YACHT HARBOR  
By Frank Duveneck

## SIXTH EXHIBITION OF THE SOCIETY OF WEST- ERN ARTISTS

The Sixth Annual Exhibition of the Society of Western Artists shows styles and tendencies which are more or less similar to what has been recorded in BRUSH AND PENCIL of previous displays. The same cities are represented by practically the same artists, so it is to be expected that similar results will be seen. We have the now well-known note—less pronounced than usual—of the Hoosier group of landscapists—Steele, Adams, Forsyth, and Stark; the more dramatic and somber landscapes by Meakin of Cincinnati, and Wuerpel of St. Louis; the sturdy brush work of Duveneck; figure work and portraiture by the Detroit artists, Gies and Paulus, and by Waldeck of St. Louis; cattle and dogs by Osthaus of Toledo; echoes of an earlier art by the veteran marine-painter, Hopkins of Detroit; charming pastels of shore and shipping by Kaelin of Cincinnati; Indian subjects by Sharp of Cincinnati, and Phillips of Taos, N. M.; dashing and fearless technique in water-colors by Potthast; and more work by other good men which needs not here to be particularized, but which helps to create the composite characteristics of this important group of artists of the Middle West.

Similar work, we have said, and work that can easily be attributed

to the right artist, but not art in a rut, that shows no change nor development. In many ways this last exhibition is the best of any so far. A larger variety of subjects is discovered, more popular interest in the compositions, better framing, and a general improvement in im-



SYLVIA  
By Joseph W. Gies

portance of work—by that is meant fewer sketches and more pictures, fewer experiments and more studied performances.

The work of the Society has been criticised heretofore for a plentiful lack of interesting things, a lack of incidental subject-matter that appeals first to the public. Much skillful painting the Society has always shown, but it needs more than that to convert an indifferent public to art appreciation. The pill of art must be sugar-coated a little or it goes down hard, accompanied by a very wry facial expression.

The tendency in our present art is limited too much to what is technical. The art for art's sake will never touch the public. There must be something in it to quicken the heart or stimulate thought, in the first place, and it should also have technical expression as clever and as masterly as can be produced.



There is no intention of advising any lowering of the standard of good art. Exhibitors must settle it. Shall they paint for themselves, and show each other the tricks of their trade, how they color this, draw that, and model the other? Shall they appeal to a larger audience by giving it—the uninitiated—something interesting to look at at the expense of good painting? Or shall they combine the two



THE OLD MILL  
By T. E. Steele

and gather in everybody by painting adequately what will interest the public, who cares nothing and knows nothing of technical processes?

We find the public oftentimes interested, but it thinks itself unable to judge. The artist comes in and explains the technical processes, but the question is so large that the artist himself never gets to the end of it. Many think that the mission of art is to please. If this is true, the picture ought to tell its own story and prove its own good points. We do not need a grammar and a book of rhetoric to prove to us that a certain poem or chapter is literature, or good to read. It is a scientific proof, but the poem or chapter can stand without it. Our pictures, or many of them, are so technical that one who knows nothing of the laws of painting—which belong only to the studio or workshop—sees nothing. If the artist had something in the work that first appealed to him emotionally, and painted it, he would find

that others would see and feel it too. He has learned the language well, but he is shy on ideas.

Another feature of our American exhibitions is the predominance of landscapes over figures. There are portraits and ideal heads, to be sure, but very few compositions in which the human figure depicts human emotions. The historical picture is almost entirely lacking. What is the reason? A critic told the writer that it might be a lack of ability to draw. This is hardly it, although it may be true in some cases. Perhaps it is partly because for centuries painters have almost exhausted the subject in the numberless masterpieces of historic, religious, and secular import, and are now forced to turn their activities to problems which are comparatively new. The *genre* picture likewise seems to have lost its hold on the interest of the public.

The last hundred years have produced a new outdoor art, and its best examples date back only a few years. To-day Winslow Homer is painting the sea as it has never before been painted. So it may be that the scientific tendencies of our age and generation find expression in our art on similar lines. Color, values, tone, impression, composition, have a new meaning and are best exemplified in our modern landscape. Claude and Turner, and Daubigny and Corot, are far apart. Bastien-Lepage leads to Cazin, and all the past leads up to Winslow Homer.

This exhibition has one picture of a simple outdoor theme that is masterly in its understanding and realization of modern art tendencies. "The Yacht Harbor," by Duveneck of Cincinnati, is one of the best examples of up-to-date painting one is able to find any-



COMPANIONS  
By Carl G. Waldeck



PUEBLO INDIAN OF TAOS, N. M.  
By Bert Phillips





SIESTA

By Edmund H. Osthaus

where. The theme is very simple. The spectator looks over a bay to a not remote distance of bank, spotted with houses in masses of trees. Over all is a sky of greenish blue with indefinite clouds of warm yellow-white. The water is a splendid purplish blue, floating yachts of varying tones of white. There is great spontaneity in the rendering of all this. One pleasant-day note of agreeable color bathes it all. Everything is held in this atmospheric solution. The vigor of drawing, the simplicity of means, the directness of expression, are so logically done that we may follow the mental action through every touch. Duveneck is not obliged to retire to landscape because he is unable to draw the figure. Previous exhibitions of the Society, of which he was the first president, have shown his mastery in that field. This landscape is a proof of how much drawing is needed to express the power and sentiment of outdoor themes.

This picture of the yachts is also a good example of the modern landscape in showing what may be done with actual material expressed with unfaltering truthfulness and unsentimental directness. It is on a plane with the work of Velasquez in its realistic impressionism. It is not the ideal realism we see in Cazin, but uncompromising in its truthfulness and reasonableness. Because it was painted last year by a living painter, we pass it by. It is a great piece of painting, and would prove its excellence in any collection of landscapes in any country or any time up to the present. We do not know what the

future holds for us, but such art as this of Duveneck's will enter into it.

Mr. Steele is one of the acknowledged leaders in Western Art, and his pictures show an improvement in color, and perhaps more interesting design. He is always recognized by the artists, but his reception by the public is not as hearty as his work warrants. With Adams and Forsyth, he paints in southern Indiana, and the general character of subject and color is common in a measure to the group. They are criticised for working too much alike, but the observation is a superficial one, for each artist has his personal point of view and expression of color. As they are all realistically inclined, it is to be expected that their results would show a family likeness as they work together from the same motives, more or less. Steele's work shows added refinement and a more complete synthesis of color. His large picture of "The Old Mill" is well arranged and harmonious in color. One might prefer his "Noonday," a most successful though smaller canvas of autumn in full, rich light. Willows are bending over and silhouetting against a soft blue distance. The foreground is made up of yellow tones depicting the pebbly bed of a small stream. This seems to the writer to be the most completely harmonious picture in every



NORMANDY ROADWAY  
L. H. Meakin



way that Mr. Steele has so far exhibited. "Breaking Away" shows a fine composition of sky and hillside, with a foreground hardly rugged enough to support it all.

Adams reaches his highest level in his "Wane of Winter," showing broken country spotted with remaining patches of snow, and in



NAIAD

By Joseph W. Gies

the lower part of the picture a stream rushing over a stony bottom. The river strikes a sure note of splendid blue, which harmonizes with the tan-colored weeds and tree branches in the distance. The motive is a simple one, but Mr. Adams has made an impressive picture of it. It is in every way more distinguished than his "Autumn Sunset," where the putting on of the paint is too apparent. He is well represented by five landscapes. Forsyth is not as prolific as usual, having but one important oil. His water-colors show him this year to better advantage. Stark is also well represented by water-colors, and his landscapes show a gratifying advance.

We miss his character studies of the natives of Indiana, a class of work by which he earlier became known and acquired reputation.

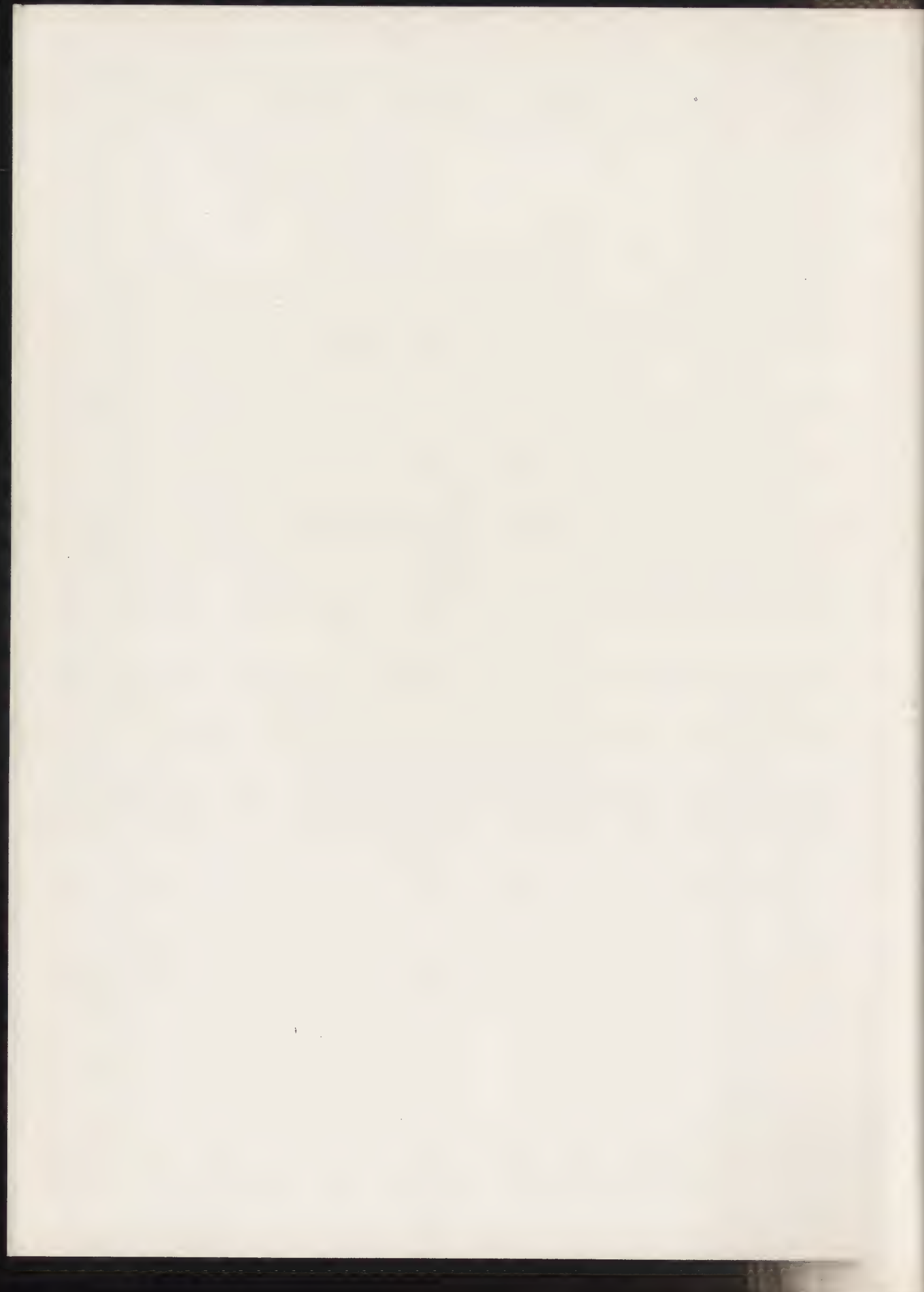
Meakin of Cincinnati is always sincere and direct, and his landscapes are a distinct addition to the Society's exhibition. His "Melting Snow" is perhaps the best, although the "Normandy Roadway" is larger and perhaps quite as important in other ways. He was one of the founders of the Society, and has remained one of its most active and important members.



IN EARLY SPRING  
By Leonard Ochman







Wuerpel of St. Louis has a style of his own, and very different from the realism and brilliant color of many of the pictures above noted. He depicts the mystery of evening and night in somber greens, blues, and grays. They are impressive, fine in design, and full of repose. Mr. Wuerpel has been holding an exhibition of his own at St. Louis, which has been highly praised.

Among the figure men we notice Gies and Paulus of Detroit, Louis Mayer of Milwaukee, and Waldeck of St. Louis, with his half-length pictures of men. The more attractive one is perhaps his "Companions," an old man with white hair and beard, holding his beloved violin. It is well handled and is good in tone.

Gies has a very attractive and popular young lady in a big picture-hat, which he calls "Sylvia." His "Naiad" is also well painted and interesting, showing a maiden amusing herself with a turtle which is creeping out of a pool where water lilies are blossoming. This nude is very pleasantly treated. There are a number of pastel and oil portraits and heads by Paulus which are tender in color and interesting to study. His "Head of an Old Woman" in a simple treatment is very well painted and suggests his student days in Munich. Ives is another Detroit artist, and shows but one number, "Ittye," a head, in semi-decorative fashion.

There are many other creditable things to speak of, but space is limited. The exhibition has been well received by the press and public. Improvement in matters of taste must come by a more general reciprocity of interests on the part of public and artists. If the Western public will only support the work of this active Society much may be accomplished. The words quoted below present this phase of the subject in a convincing fashion:

"The West has been growing in appreciation of fine arts. Its rapidly acquired wealth has been expended in acquisition of painting and sculpture as well as in promotion of architecture, official and domestic. The standard of taste is now fully equal to that of older portions of the country. Indeed, if years be taken into account, private galleries in the midland and the West surpass in both numbers and contents those of communities which have enjoyed artistic opportunities for almost the entire life of the federal government. The independence of the West having been so emphatically established in the uses of money for the diffusion of culture, it would be a just reproach upon the cities constituting the exhibition chain of this Society were the artists composing it subjected to indifference or neglect.

"Nothing would be more unfortunate for the æsthetic interests of the nation than the centralization of artistic production and exhibition in any exclusive locality. Efforts have been made from time to time to organize a monopoly of the art of the United States at New York. These efforts have invariably failed; they ought to con-



tinue to fail. It is inevitable that they will be made so long as the midland fails to appreciate the courage and self-respect of the artists who make their homes this side of the Alleghanies. There is no reason why the Western Society of Artists should not flourish."

The Middle West is growing in importance in all intellectual ways. In matters of art it should show no lack of enthusiasm. The Society of Western Artists is made up of many of the best artists in this middle region, is eager to include every good worker, and has the interest of every one at heart. The future of the Society is assured, and the enthusiasm already awakened guarantees in advance a much more important exhibition for the coming year.

CHARLES FRANCIS BROWNE.



## MINISTRY OF THE FINE ARTS

If our good clergymen would, instead of preaching the bad news of damnation, join in an earnest effort to cultivate in the masses the love of the beautiful they would help to make this present world an Elysium. Art will save us in this age of iron and cotton from becoming ourselves iron and cotton things.

By art we mean the seeing under all things the ideal—it is the hunger and thirst for the life of the mind beautifully embroidered, so to speak, by the delicate hand of imagination. To make the average man more artistic we must appeal to his mind through the avenues of a rational religion, an elevated drama, a clean newspaper, a great literature, and above all, artistic environments.

A people without art would be a people without intellectual life. We must see beauty as well as utility, must play as well as work. If I could revise the meaning of words, I should apply the word "infidel" to those who see the world always as prose, never also as a poem; who hear its noises, but have no ear for the silences of nature; who never dream a dream or paint a mental picture or behold a rainbow in the sky.

The most pressing problem of the age is the regeneration of society through art. Religion and the churches have for centuries faithfully and with commendable zeal tried to save the world, but it is a matter of regret that the results have not been commensurate with the enormous expenditure of means. But humanity will take more kindly to art as a redeemer. It will be more susceptible to its message of beauty.

Art differs from religion in this, that while the latter seeks to suppress the passions the former aspires to direct them to nobler uses. Religion eradicates, art transforms; religion would cut off the right

arm and pluck out the right eye; to art the body is as sacred as the soul. Religion would lead us to heaven maimed; art is not satisfied until the whole man is saved.

Again, art brings peace to the troubled mind, not by sapping its energies, but by creating counter activities to overcome the discord by harmony. It is by art more than by sermonizing, by great pictures more than by prayers, that the evil tendencies in us shall become regenerated.

It is a question whether an artist should ever paint battle pictures. The real mischief of war can never be told by the brush, for it is not the carnage, the blood-soaked fields, or the heart-breaking scenes which condemn war most. Such evils come also by the flood and the earthquake, the summer's sun and the winter's snow.

The shame of war lies in the violation of a moral principle, to which the poet and the orator can give expression, but which the painter cannot catch on his canvas.

A painter should, if not exclusively, generally at least, give us pictures of peaceful landscapes, the grandeur and loveliness of nature, of sky, and sea; he must reveal the "human form divine" and people his quivering canvas with beautiful women and children; he must give us scenes of quiet and sweet home life; such scenes as the great Dutch masters loved to paint.

M. M. MANGASARIAN.



## RECENT WORK OF ILLUSTRATORS— HELEN MAITLAND ARMSTRONG

America is the home, so to speak, of book illustrating, a larger amount of work being produced and a higher average standard of excellence being maintained than in any other country. No inconsiderable number of our artists have won for themselves international reputations, and many who are not so well known have done work so credible that they are entitled to the meed of praise due for earnestness of effort and merit of accomplishment. Among these latter is Miss Helen Maitland Armstrong. The following six illustrations by her are reproduced by courtesy of A. C. McClurg & Co., publishers, from "Swedish Fairy Tales" and "Bernardo and Laurette." Miss Armstrong enters fully into the spirit of her text, and produces illustrations that are not merely graceful and pleasing as pictures, but are a positive enforcement of the stories she undertakes to interpret and illuminate. Book illustration has been a sort of pleasant diversion for Miss Maitland. Her principal work has been cartoons for stained glass windows and designs for mural decoration.





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## LATTER-DAY DEVELOPMENTS IN AMERICAN POTTERY—IV.

The purpose of this series of articles is to give the reader some idea of the remarkable development of American pottery in its more artistic forms since 1893, when, as already stated, the fictile art of this country had literally a new birth, and our wares began to take rank with the products of the Old World. No account can here be given of the improvement of the ordinary china and porcelain of commerce; but as a fitting conclusion to the series, a few words should be said of two distinct types of work, Dedham pottery and Newcomb pottery: the one the result of an attempt to discover the secrets of the Oriental potters, and the other of an effort to produce something strictly individual and national.

Both kinds of work were essentially on new lines, though it is true imitation entered largely into the first output of the Dedham pottery. To restore to the world a lost art, so far as the coloring and finish of



LOVING-CUP  
By Newcomb Pottery Company

pottery is concerned, was the special ambition of Hugh C. Robertson, who began his work at Chelsea, and later continued it at Dedham, Massachusetts. A close student of Oriental wares and methods, he devoted years to experiments looking toward duplicating the rich effects he had seen in the product of the East. The processes employed by ancient peoples were obscure, and Mr. Robertson had virtually nothing to guide him in his undertaking. He had simply a desired effect to produce, and a determination to succeed in what he had essayed to do. His achievement, therefore, while avowedly emanating from imitation, was nothing less than a new invention. To Mr. Robertson, therefore, is due as much credit—many a connoisseur would say more—as to a worker who set out to produce something novel and beautiful and succeeded by dint of fortuitous circumstances.

The first location of the pottery at Chelsea was unfortunate. The dampness of the soil interfered sadly with the potter's experiments, and the heavy smoke from a near-by factory seriously impaired the



beauty of the finished pieces. Mr. Robertson came to the conclusion that if he was to realize his ambition he would have to work under more favorable conditions, and he decided in 1896 to abandon the scene of his first efforts and renew his experiments at Dedham. It is from this time that the ware took the distinctive name by which it is now known and prized by collectors of ceramics.



MUG  
By Newcomb Pottery Company

At Chelsea the gray crackle decorations were probably brought to as high a state of perfection as Mr. Robertson could have hoped. Designs in vases, plates, and so forth, of an exceedingly artistic character, were executed by Mr. Robertson, Joseph Lindon Smith, Charles E. Mills, Miss K. E. De Golier, and other artists and art students, and these pieces were finished in the inimitable way that first centered public attention on the product.

When, however, the new works at Dedham had been finished, Mr. Robertson broadened the scope of his experiments and succeeded in

producing a series of high-fired glazes utterly unlike the results of his first successes. While he never abandoned the soft gray effects of his early ware, he undertook to approximate the brilliancy and depth of the Oriental wares that first commanded his admiration. In carrying out his project, he made use of the widest possible range of colors—blue, yellow, crimson, green, mahogany, slate, and various other primary and intermediate colors—and at the same time he varied the peculiar crackle finish by applying his glazes in such a way that they ran partly down the sides of the vessels, producing a sort of volcanic effect distinctly suggestive of the unique finishes produced by the early Chinese and Japanese potters.

It was pointed out some time ago in *BRUSH AND PENCIL* that the much prized individual touch seen only when the machine is absent, the unity of purpose exhibited from inception to finish, where the designer is also the workman who carries the idea to its completion, is shown more frequently in pottery, perhaps, than in most other handicrafts. This thought can, of course, only be suggested in those studio-workshops in which commercial bulk of output is not the first aim. This was essentially true of the Dedham pottery. Mr. Robertson was too much of an artist, too much of a devotee to the specialized form of work to which he applied himself, to allow mere commercialism to enter into his consideration and impair the quality of his product.

He had set himself a specific task to give to the world a present-day ware similar in effect to and comparable in quality with that of the most skillful Oriental workers; and even after his pieces had caught the public fancy he never allowed orders for his early ware, which had already become famous, to interfere with his new experimental work. The result was, that it was not long before Mr. Robertson had solved many of the supposedly unsolvable problems that confront the practical potter, and was able at will to duplicate many of the best effects of the ancient potters. Among these were the dragon's-blood finish of the Chinese, and the lava-like effects of the early Coreans and Japanese.

Coupled with his artistic tastes and proclivities, Mr. Robertson had a fine practical business sense, and he sought in every way to meet the requirements of the present day. To the average collector this manifests itself not less in the designs than in the character and quality of his decoration. In most Oriental wares,



JAR  
By Newcomb Pottery Company



dragons and other grotesque creations, flower forms, and the human figure in various poses predominate in the decorative schemes. Mr. Robertson, however, having discovered several secrets of coloring and firing, sought to modernize his product by incorporating various well-known forms, such as conventionalized patterns, fleur-de-lis,

thistles, different kinds of fruit, and various forms of bird, animal, and insect life.

Anybody at all familiar with ceramics would find no difficulty in picking out pieces that emanated from the Dedham pottery; and yet withal, the output of the establishment in no sense gives the impression of monotony. Mr. Robertson's designers have ever been artists in the purest sense of the word, and have sought to evolve shapes and decorative schemes in keeping with the spirit of their leader, and at the same time strictly up to date in theme.

Dedham pottery, therefore, thus presents the curious combination of antique finishes and the best modern ideas of decorative art. Mr. Robertson



LAMP

By Newcomb Pottery Company

has produced ware which but for the present-day conception embodied in its decoration might be palmed off for some priceless antique. In this he has accomplished what no other modern potter, American or foreign, has succeeded in doing, and it is to be regretted that of late the output of his establishment has been so meager. His crackle finish, as shown in the accompanying illustration, is incomparable in its way, and the dragon's-blood effect of old Chinese pottery, so deep and rich in its tone, is to be regarded as one of the distinctive triumphs of American fictile art.



DECORATIVE PIECES  
By Newcomb Pottery Company

Everything he has turned out discloses the man of cleverness and resource, and no matter what may be the *motif*, or who may have worked out its details, Mr. Robertson himself, a genuine worker of centuries ago dropped into the New World, is manifest. It is rather strange that a man so in love with the antique, and so bent on restoring to the world the secrets of antiquity, should yet have remained so closely in touch with the lovers of the beautiful of to-day. Be that as it may, he is distinctly an innovator on old lines, and therein lies one of his chief glories as a potter.

The workers in the Newcomb pottery, on the other hand, are innovators on new lines. That institution primarily is the outgrowth of an effort to develop some art product distinctively of the South, and its output is pre-eminently American, even sectional.



NEWCOMB POTTERY

The directors of Newcomb College, New Orleans, were long desirous of fostering æsthetic culture and developing artistic handicraft, and they were confronted with the rather discouraging fact that there was no occupation in the South that would justify as extensive a scheme of art education as they desired to establish. They undertook, therefore, as the beginning of their enterprise, to devise some form of industry, that those students who



NEWCOMB POTTERY



had a taste for art and an aptitude for art work could make the means of livelihood after student days were over.

The pottery was thus established under the direct management of the art department of the college. The ware produced does not represent the ideal of any one gifted worker, but comes as the result of a concerted movement—the combined efforts of many—to meet a need in the manufacturing life of the section.

That movement was well directed. The parental government of the college has never asserted itself to the limitation or restriction of the students. The work has been done under the supervision of Prof. Ellsworth Woodward, Director of Art Instruction, and Miss Mary G. Sheerer, from the Cincinnati Art Academy, his assistant, who has personal charge of the instruction. The designers have not only been permitted but have been urged to exercise the greatest possible liberty in working out their ideas. According as the design seemed to require, they have modeled, incised, or painted, as they have chosen. The same freedom has been allowed in the choice of colors, though on account of the quality of the paste, and the conditions of production, the tendency in this regard has been toward one distinctive color, a greenish blue of soft and pleasing tone. The practice of the establishment has thus been concisely summed up by Professor Woodward in a public announcement:

"After a brief experimental period, a large number of young women have been educated for this work for whom an artistic vocation would otherwise have been impracticable. These are now employed in an industry which affords them both profit and reputation. From the first the enterprise has been controlled by a desire to create a style of ware which should challenge attention by its originality and beauty of design, and make itself necessary in all collections of American pottery by reason of its individuality or unique charm.

"To this end the rich and beautiful flora of the South has been a resource wellnigh exclusive, since few art schools in the Far South have given attention to applied design as a study. Each worker in the craft is led to feel that the responsibility attaching to a signed design is the same as that which exists in the case of a signed picture, and that individual reputation may be gained by this as by other forms of art expression. The increasing favor which is being shown toward the enterprise has confirmed the college in its belief in the possibilities of art education practically directed."

It is not to be supposed that immature students are admitted to the privilege of working in the pottery. A pupil is required to take the full course of instruction, which usually extends over about four years, and must be able to show by practical work that she is qualified to originate and execute independently. Having thus substantiated her claim to recognition by the directors of the pottery, she is admitted to the establishment without the payment

of further tuition. Every means is taken to make the student's connection with the pottery profitable. Her only expense is the cost of the biscuit pieces which she uses, and the entire profit resulting from the sales of a designer's work accrues to her.

Owing to the practice of thus casting every student upon her own resources, there is, as might be expected, a lively competition among



EXAMPLES OF DEDHAM POTTERY

the workers. The directors of the institution wisely foresaw that reputation and profit would act as two of the prime incentives toward industry and excellence. That the young women have entered into the spirit of the enterprise with avidity is shown by the fact that the output of the pottery at times has been insufficient to meet the demands of purchasers.

The product of the establishment is for the most part characterized by the same dull, grayish-blue tone, but as a result of the independent efforts of the various workers, there is a wide divergence in the decorative schemes followed. Still in all the work the designs are of the



South and of to-day. The workers have been loyal to their locality, and have made the happiest use of such forms of decoration as the cotton plant, the sugar-cane, and the distinctive floral forms of Louisiana. For the most part underglazed decoration, either in slip upon wet clay, or upon the biscuit, is used. The students, however, frequently rely solely upon form for the beauty of their product, the color being supplied in the glaze, which is varied and blended in the firing into many charming effects.

The statement will probably not be challenged that Newcomb pottery is the most strictly indigenous product of the fictile art in America. Other wares have their individuality and their special beauties, but very many of them are in a sense a reflex of the art of the Orient or of the Old World. About Newcomb pottery there is scarcely a suggestion or hint of older and better known wares, and while one may safely predict for it wide popularity, and hence a successful future, one may also accord to it the honor of being one of the most notable contributions of the South to the art of America.

WALTER ELLSWORTH GRAY.



### A NEW AMERICAN GIRL IN ART

The winsome quality of female faces has been fully appreciated by art dealers and art editors, and has given direction to the efforts of a legion of clever draftsmen. We have the Gibson girl, the Christie girl, the Wenzel girl, the Peirce girl, and many another so-called American girl, whose chic prettiness has invaded magazines and portfolios. One of the latest claimants of popular favor in this line of work is Otto J. Schneider, whose etchings were made the subject of an article in BRUSH AND PENCIL a number of months ago. Mr. Schneider has of late devoted himself largely to crayon drawings in red and black, following the lead of Helleu. In saying this, one is not to infer that Schneider's work is the product of imitation. The Schneider girl is strictly individual, so far as the artist is concerned, and is as varied as the models who pose for the pictures. A better draftsman than Helleu, and at the same time a man of refined sense and a close student of woman's idiosyncrasies, Schneider, in his black-and-red crayon drawings, offers more finished and "taking" pictures than does the French artist who served as his inspiration. A specimen of this class of work is furnished in the frontispiece of this issue of BRUSH AND PENCIL. These Schneider girls are not portraits, much less are they studies. They are simply types of female grace and beauty, posed for the purpose of picture-making and modified and idealized to suit the whim of the artist. The work is novel as an American product. Being screened by his methods from the

pitfalls of repetition that have beset so many makers of American girls, one may reasonably expect much from Mr. Schneider's venture.

Those familiar with the etchings of this artist will easily recognize in these crayon drawings the ear-marks of his earlier efforts. His first and latest work with the needle has been in the depiction of female types. Many of his etchings and dry-points have unusual merit, and, what is more to the point, have been so recognized by the public. In his crayon drawings he has but adopted a new medium, at the same time varying his types and poses so as to suit the coarser means of expression. This crayon work has in generous measure what for lack of a better word we call

style, and one may see in it large possibilities in the line of legitimate portraiture, since it has all the elements that enter into an accurate likeness, and has the added charm of novelty.

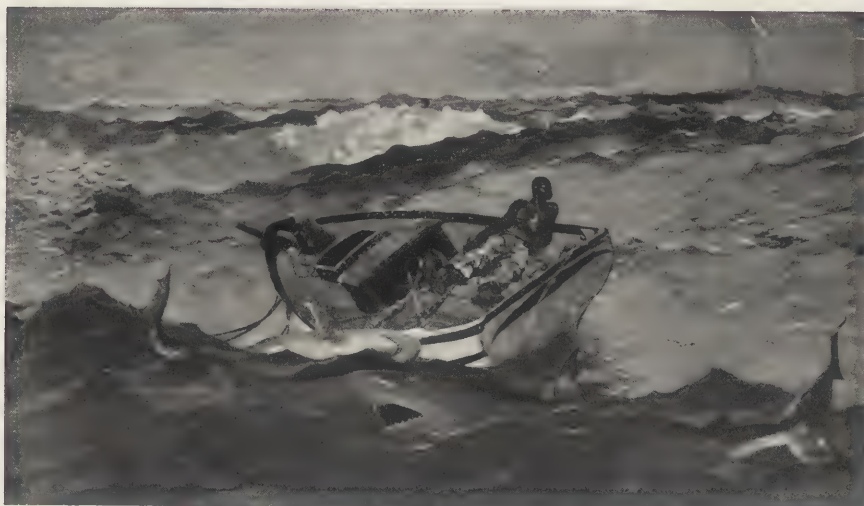
HENRY DUNBAR.



IL PENSEROSO

From an Etching by Otto J. Schneider





THE GULF STREAM  
By Winslow Homer

## THE ART OF WINSLOW HOMER

Winslow Homer is unquestionably the most strictly national painter America has produced, and for that very reason he is one of the greatest, if not the greatest. He is great because he has been loyal to himself—to his perceptions and convictions; because he has been loyal to the country that nurtured him; because he has been brave enough to renounce academic art, foreign influences, false idols, and with a deaf ear to the dictates of tastes and fashions, to go direct to nature for his inspiration, and interpret nature according to his light.

Like the poet Whitman, between whom and himself there is a certain bond of sympathy and unity, Homer "accepts reality and dares not question it"; and again like Whitman, his art stands isolated, unique, alone.

There is something rugged, austere, even Titanic in almost everything Homer has done. The sensuous charm of mere placid beauty has never appealed to him as a motive. He is pre-eminently a painter of the sea, yet the unruffled water-mirrors, reflecting clouds and tinted sails, which gladdened the heart of a Clays, never impelled him to transcribe their prettiness. His sea is the watery waste as the expression of tremendous force, mystery, peril. He is the painter of landscapes, but his landscapes are redolent of the primeval forests of the New World, its bleak hills, its crags. They are not delightful, picturesque nooks and corners that suggest picnic parties and tryst-

ing-places. He is a painter of men and women, but his characters are not drawing-room loiterers or social favorites. They are pioneers, fishermen, seafaring folk, representatives of the humbler walks of life in a genuine democracy.

There is not in a single picture Homer ever painted the slightest trace of mere decorative beauty either in composition or coloring. On the contrary, his canvases are often frankly ugly, austere even to the disagreeable. His technique is strictly his own, and in no sense savors of the schools. Often his drawing is faulty and his flesh tints are at fault, yet when we have said this we must also say that everything he has painted is *vital* art. His art has been called the language of prose, but it is the prose that is more forceful than that which is tricked out with rhyme or measured into feet. It is not the record of a man who sees pleasantly and expresses what he sees artistically: it is the record of strong artistic feeling.

Some time ago William Howe Downes gathered together portions of many of his appreciative notices of the artist in the form of an article, and his estimate of the man and his work is so just and succinct that no excuse is needed for here transcribing a paragraph or two. Says he, in characterization of his artistic work:



EIGHT BELLS  
By Winslow Homer



"Winslow Homer is an absolutely original and national artist; he is the first exponent of pictorial art in the New World. He presents the unique phenomenon of an American painter whose work has in it not the least scintilla or hint of Europe or of Asia. Had he never seen a European picture he would not paint otherwise than as he paints. Europe does not exist so far as his art is concerned. His style comports with his subjects: out-of-door Americans, big, rough, sturdy, and true-hearted men, sailors, soldiers, pioneers, fishermen, farmers, 'in their habits as they lived'—the stuff out of which the nation is made. He understands them as thoroughly as if he had made them. He presents them in their integrity, he shows them



A LIGHT ON THE SEA  
By Winslow Homer

conquering the elements, heroic, modest, grand, unconscious. In a setting as vast and imposing as the ocean itself, or the primeval forest, he places with nobility and simplicity the continental American type of manliness. The style with which he draws this virile, rude, and clean-cut historical type is directness itself. So straight does it go to the mark, one is not aware there is any such thing as style. Art conceals art. It is as easy as lying—only it never lies.

“Magnificent and memorable manifestations of ordered power are Winslow Homer's epics of the Atlantic Ocean in its fury of storm. There he is at home. Like the men of Viking blood, he rises to his best estate in the stress of the hurricane. Never since art was born did painter tell such thrilling tales of the sea and of those who go down to the sea in ships. Dull indeed must be the man who can stand in front of his marine masterpieces without a quickening pulse

and a fresh, vivid realization not only of the untamable forces of the elements, but also of the sublime courage of his fellow-men. He stands alone in his mastery of one of the most difficult of themes, the ocean in action. The grasp of reality exhibited in his works lifts them above scientific realism, because such intensity of visual impressions cannot be brought about without an emotional quickening; in other words, no art work so original and profound can be constructed in cold blood by means of the exercise of the mental faculty alone.

"This work [his landscapes] has a savor which is as pungent, balsamic, rarefied, and bracing as the atmosphere of the northern forests themselves. Like them it is a little rough, but so strong, so



THE FOX-HUNT  
By Winslow Homer

true, so genuine, that one dares not wish for any change in it, lest some of that strength, truth, and genuineness might be evaporated in the process. And let me say once more, it is so delightfully, spontaneously, and largely American. Europe has nothing like this art. In these scenes one breathes an atmosphere which moves over virgin forests, looks up to a sky which bends over no other continent but North America. A great feeling of freedom and bigness, of wide spaces and wide opportunity, of youth and hope and bounding life permeates Winslow Homer's landscapes, and shines from the silvery rifts in his wind-swept skies."

In these three paragraphs Mr. Downes gives a terse, picturesque characterization of Homer's figures, seascapes, and landscapes. His words are eulogistic, but this is a case in which eulogy is not wrongly placed or fulsomely indulged in. With the masses Homer would



never be a popular painter; his choice of subjects lacks the winsome qualities that the multitude who call themselves lovers of the beautiful demand. But to those who are educated to look in paintings for something more than a decorative piece of color work, something more than the expression of sensuous beauty, something more than a happy mood of man or nature caught and recorded, to those who wish to see in pictures the soul of common things and common



THE LIFE-LINE  
By Winslow Homer

people, Homer will ever be a giant among painters, and no other words than words of eulogy will suffice to characterize his work.

Homer's life, in a sense, is as isolated as his art. He has protested against conventions of every sort, conventions in art, and conventions in society especially. Finally, perhaps as a further protest, he secluded himself in Scarborough, Maine, where he associates almost exclusively with the seafaring folk he loves to paint, and devotes himself with an earnestness and assiduity rarely seen among artists to his chosen work.

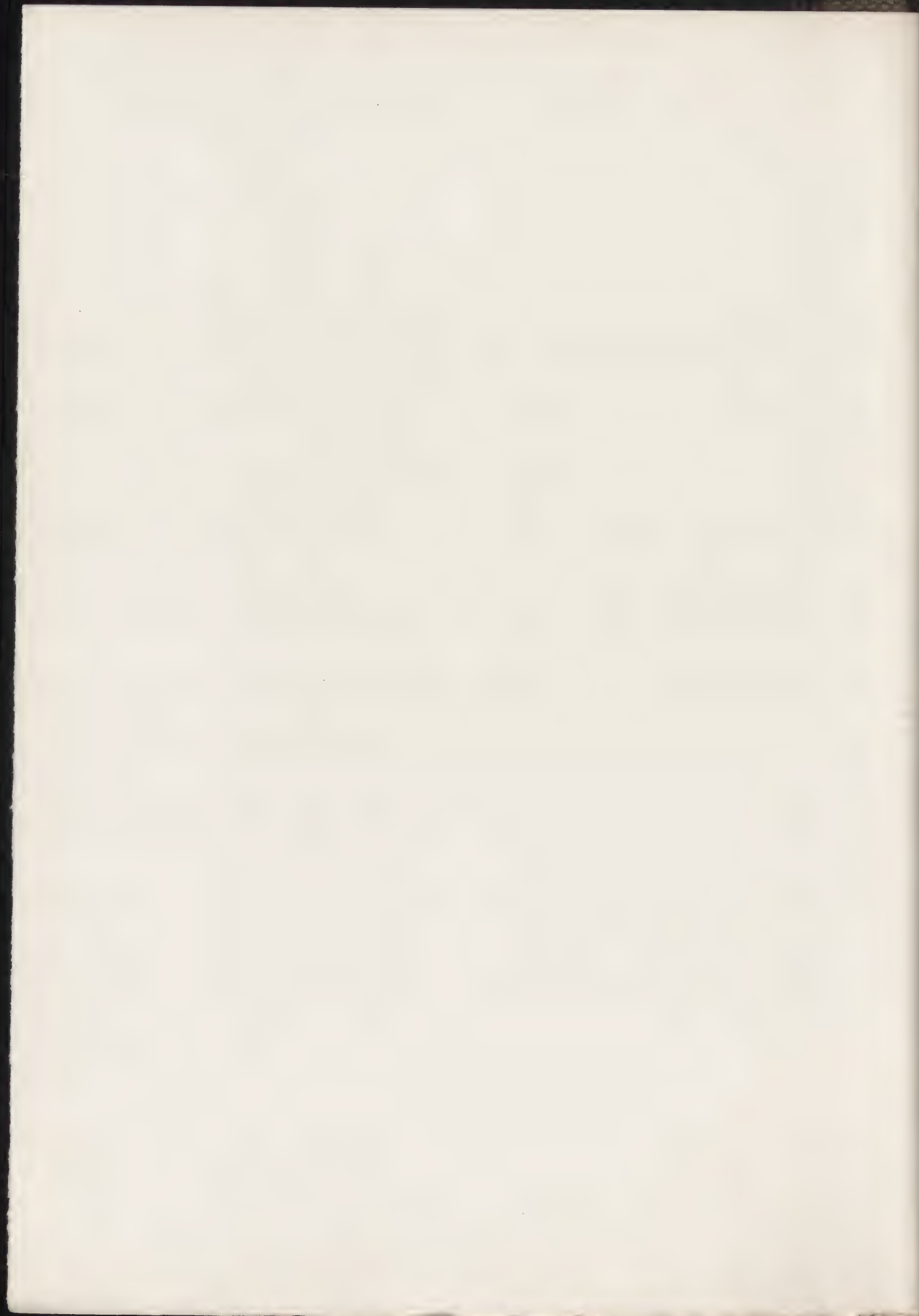
His independence of character may be traced in every detail of his art, where it has left its indelible impress. He was born in Boston, in 1836, almost under the shadow of Faneuil Hall, the cradle of liberty. About the middle of the fifties, a youth of nineteen, he



A SUMMER NIGHT  
By Winslow Homer







found employment in the establishment of a lithographer in Boston, where he disclosed remarkable aptitude for draftsmanship. At twenty-one he drifted to New York and soon became a student at the National Academy of Design.

From these student days for no inconsiderable period of time circumstances shaped his course and determined his choice of subjects. At the outbreak of the Civil War he went to Washington. These were stirring times, and gave large opportunities to artists of ability. Homer was a realist before realism had become a fact in French art. He painted nature and man as he saw them, picturesque, dramatic. His fidelity to facts and his unusual dramatic force were soon discovered, and he was employed to follow the army here and there and make drawings for an Eastern publication. Thus his first work was largely given to the depiction of camp scenes, soldier life, and negro types.

Even in these early days his independence asserted itself. He objected to the dictation of art editors, and would not infrequently lock the door on their official representatives. He insisted on painting things as he saw them, and he did. He was one of the few artists of the day strong enough in character and confident enough of his methods to have his way.

Before the close of the war, in 1864, he became an associate of the National Academy, and in 1865, on the restoration of peace, he was elected an academician. The following year he made his first and only visit to Europe, staying but a short time, and disclosing on his return not the slightest perceptible foreign influence in his style or methods. Long before this vacation trip his style and methods were fully matured, independent of schools and masters, and they have remained so ever since.

His very seclusion has confirmed him in his chosen methods. Had his life been less solitary, perhaps his art would have been less individual. He has lived with and for his art, and he has chosen his subjects and painted his pictures with but scant consideration for the future of his canvases. Ready sales or slow sales have not troubled him. He has been content simply to work, confident that ultimately homely scenes truthfully and forcefully presented would win the place to which their merit entitled them. In this Homer has not been disappointed. He is represented in many of the best galleries of America.

It is scarcely possible here to go through the long roll of his finished works. We may safely slight his camp and negro scenes, since these have been so immeasurably overshadowed by his later works. His many pictures of pioneer and Indian life, too, may be summed up in a word. These are not lacking in force and grandeur. His landscapes for the most part savor of the wilderness, and it is the wilderness viewed by a man who sees in stream and mountain



top, in seething rapids and gnarled trees, in sunlight and in portentous cloud masses, something of the mystery of nature, something of the intenser side of being.

Indeed, as many another painter who has gained the world's recognition and commanded the world's admiration has led up to Homer, so all of Homer's experience and practice in figure-painting and landscape have led up to his inimitable seascapes, which he paints as no



BREAKING OVER THE BAR  
By Winslow Homer

other artist ever did or can. Apparently he recognized his forte and selected his retreat, apart from society, and screened from every influence foreign to himself, with a view to developing to the fullest his special genius.

If one were asked to characterize by a single word Homer's more important works, that one word would doubtless be "virile." His "Maine Coast," for instance, is a masterpiece which carries conviction. The composition is simple, showing a mass of dark rocks in the foreground, and a rush of seething water as it recedes after having spent its force on the coast. The sea stretches beyond in white-crested mountains. It is a wild, squally day that the artist wishes

to depict, and the spirit of the scene imperatively forces itself upon the beholder. The subject is comprehensive and lofty, and every technical requirement necessary to convey what the artist wishes to express is met. The simplicity of the drawing and the fidelity of the coloring to nature impart to the picture a truth and a power that make it impressive.

Other men might have seen and painted the same scene, and their



ON A LEE SHORE

By Winslow Homer

observation would have furnished them the same data with which to work, but with Homer it is not a mere matter of observing and recording, it is observation plus intense feeling, and the spectator is forced to feel as the artist did.

"The Lookout—'All's Well,'" now in the Museum of Fine Arts, Boston, is another of Homer's familiar canvases that displays the artist's unusual ability to take a homely scene, preserve all its rugged character, and at the same time invest it with poetic charm. The picture, as is evidenced by the accompanying illustration, is simplicity itself, merely a bronzed and weather-beaten mariner in sou'wester



and oilskins, on the deck of a liner, in the act of calling out the familiar words, "All's well." It is a mere incident in a sailor's life translated into poetic expression.

The man is not a mere individual. He is the type of a class. He represents the hardihood, the fidelity to purpose, the devotion to duty, of a numerous calling. Not one iota of the roughness of the mariner is extenuated. There is no conscious effort at idealization, and yet the man's face, grizzled and tanned to leather, is idealized. The composition is perfect. The ship's bell swinging in its metal fixtures, the star-studded sky, the wave breaking with foam crest, are



THE BREAKER  
By Winslow Homer

all disposed with a master's skill. Inherent in the canvas is the suggestion of the vastness of the deep, and over it is cast an equally impressive sense of the loneliness of the hour.

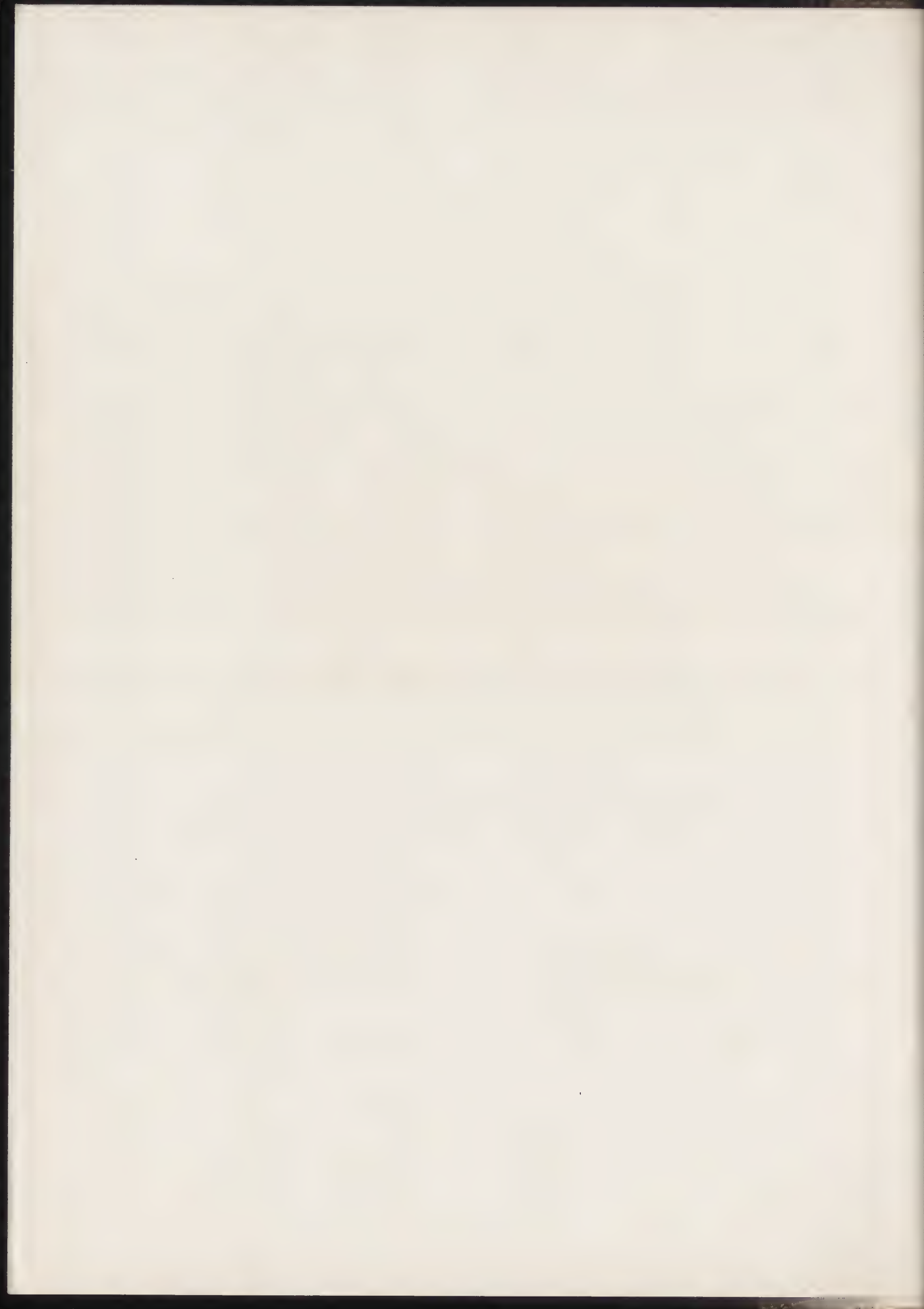
Men of academic training with not a tithe of Homer's ability have caviled at the drawing of the sailor's head and hand. But what if they are not faultless in construction, they subserve a purpose which perhaps a head and hand drawn by the rules of the academy might not have subserved so well. The picture is beautiful in its sincerity, directness, and fidelity, and it is suffused with the poetry of an humble and manly calling, the poetry of toil. There is the mark of great art in this picture, because the painter was great enough to renounce what the sticklers for academic precision demand.



THE FOG WARNING  
By Winslow Homer







And so with the famous "Eight Bells," "The Fog Warning," "A Summer Night," "Undertow," "Storm-Beaten," "One Boat Missing," "Cannon Rock," "Tynemouth," "The Ship's Boat," "The Life Brigade," and many another canvas in which Homer, with more force than elegance, and more truth than winsomeness, has told the story of the sea and those who court its dangers.

There is small need to describe these pictures. Description would scarcely give a suggestion of their strength and impressiveness. They must be seen. Reproductions, such as accompany this article, give only a suggestion as to composition, the wonderful fascination of the



THE WRECK  
By Winslow Homer

originals, bordering at times almost on the repellant, evaporates in the process of reproduction.

In the "Life Brigade," for instance, with its sweeping billows, its spray-clouds, and its sodden sky, there is the story, in all its tense actuality, of the moment of supreme danger. In "One Boat Missing," with its storm-clouds and wind-blown draperies, there is depicted volumes of terror and anguish. In "The Ship's Boat," with its capsized craft and half-drowned mariners, there is again the story of intense action and heroic effort—an incident that tries men's souls. In "Undertow," depicting the rescue of two venturesome swimmers, we have another pictorial account of commonplace heroism enforced by all the legitimate expedients at the artist's command—enforced as no other American artist could enforce it. In "A Summer Night," with its moon-bathed sea and its note of gladness in the form of a



festive group in the foreground, is told a different tale—that of peace and pleasure. In "The Fog Warning" we have not actual but impending danger; in the famous "The Life-Line," again the supreme moment of peril that thrills in the canvas as it would in reality.

In all these canvases there is no trace of theatricality. No striving for effect, no manipulation of accessories to intensify impression by trickery. It is actually pure and simple, and the actuality is enough for the painter's purpose. It is the realism of stern fact—the awful

hell of the seething waters, the mystery of a boundless deep, the might of blind force, the fears, the heroism, the despair, that attend this manifestation of power—all unadorned, uncheapered, direct, truthful, grand.

And so with Homer's bits of Maine coast, and his broad stretches of wild, flecked ocean. "The Gulf Stream," with its boat and fish in the foreground, is but another mute witness of the force of nature. His other bits of seascape, such as are herewith presented, while they lack the evidence of actual destruction, are no less eloquent of the waste of ocean—"dread, fathomless, alone." What Byron expressed in words that have challenged the world's admiration, Homer



THE LOOKOUT—"ALL'S WELL"  
By Winslow Homer

has expressed in paint with greater truth and greater suggestiveness. Even his sunniest, most placid seascapes convey an adequate impression of that boundless desert of water on whose azure brow time writes no wrinkles, whose ravages are all its own, whose surface, ever changing, has been the same since creation's dawn.

What boots it if some of Homer's colors are hard and crude, if his personages lack the tinsel of refinement, if occasionally he is guilty of a slip in drawing that makes him a mark for puerile caviling, if his skies lack softness of glow, and his seas the tempting placidity of repose? His seascapes are *the* seascapes of art. They are *virile* art. And the world will wait long before a greater than Homer arises.

FREDERICK W. MORTON.

## AMERICA TO BE THE WORLD'S ART CENTER

Paris is the best—one might say the only—place to study art at present, but a time may come when America will itself be an "art center" to which Europeans will flock for study and "atmosphere." It does not take so long as one might imagine to create an art center.

Twenty years ago Rome held the place Paris does to-day. When I went to Europe to study, seventeen years ago, favor was about equally divided between Rome, Munich, and Paris, and it was the influence of my master, St. Gaudens, that decided me to go to Paris, for which, as for many other things, I am deeply grateful.

When the time is ripe for it, undoubtedly a national school of art will be established, and then it will not take long to make this the world's art center, for there is larger opportunity here than in any of the old countries. France already has her old châteaux, with their old carvings, paintings, sculptures, and tapestries, and can give little encouragement to the men of to-day. America has hers to get, and with her growing love of the fine arts will eventually attract all the best workers.

I do not believe in forcing these things. They must be a matter of growth, and when the national life is ready for it, the national art will come—and it will stay. There is no hurry. Americans are doing very well as they are. They lead the world in mechanics and engineering, and these departments of creative energy are as much "art" as painting, sculpture, and architecture. That idea of art as a trinity embracing these three is very crude, it seems to me—very young and innocent!

The magnificent work of Americans in mechanical inventions may be regarded as a prophecy of what they will do in art when a great national school is once founded. It should be on the lines of the *École des Beaux Arts*, in Paris, which gives both theoretical and practical instruction, and is open to all Frenchmen from fifteen to thirty years old. Given such a school, with the superb openings offered to artists more and more by the riches of our citizens, the growth would be phenomenal. Then art students would need to go abroad only for a year or two, merely to profit by travel, and to acquire the breadth of view that only acquaintance with foreign countries and ideas can give.

Just now, however, I fear that it must be admitted that no place in the world equals Paris for those who would become artists, and American men and women will not be content to study art here in America knowing that there are opportunities so much broader there.

FREDERICK MACMONNIES.



## WORK OF THE NEBRASKA ART ASSOCIATION

The Nebraska Art Association recently held its eighth annual exhibition of oil-paintings, sculpture, and ceramics by American artists, and made by far the best showing since its organization. The association is the offspring of the Old Haydon Art Club, which was started in Lincoln in 1888. The chief aim of the society is to arouse an interest in art both in the city of Lincoln and throughout the state of Nebraska, and to raise the standard of taste in all matters pertaining to art. These things it is endeavoring to accomplish by means of an annual exhibition of choice paintings.

The first exhibition took place in 1889, and despite the difficulties incident to the undertaking, the work of the society has progressed steadily and satisfactorily. The exhibition this year was known as the "Pan-American," since it was composed in a measure of pictures from the fine arts department of the Buffalo exposition. Features of the display, however, was a Nebraska section for the works of Nebraska artists, and a ceramic department under the supervision of Mrs. Henrietta M. Brock.

It is scarcely necessary in the pages of BRUSH AND PENCIL to give an extended notice of the exhibition, since the fine-arts display of the Buffalo exposition was fully reviewed in the magazine, and hence a discussion of the Lincoln exhibition would savor largely of reiteration. Suffice it to say that many of the finest works shown at Buffalo were secured, which doubtless contributed materially toward furthering the aims of the association.

E. H. C.



## EXAMPLES OF DECORATION AND DESIGN

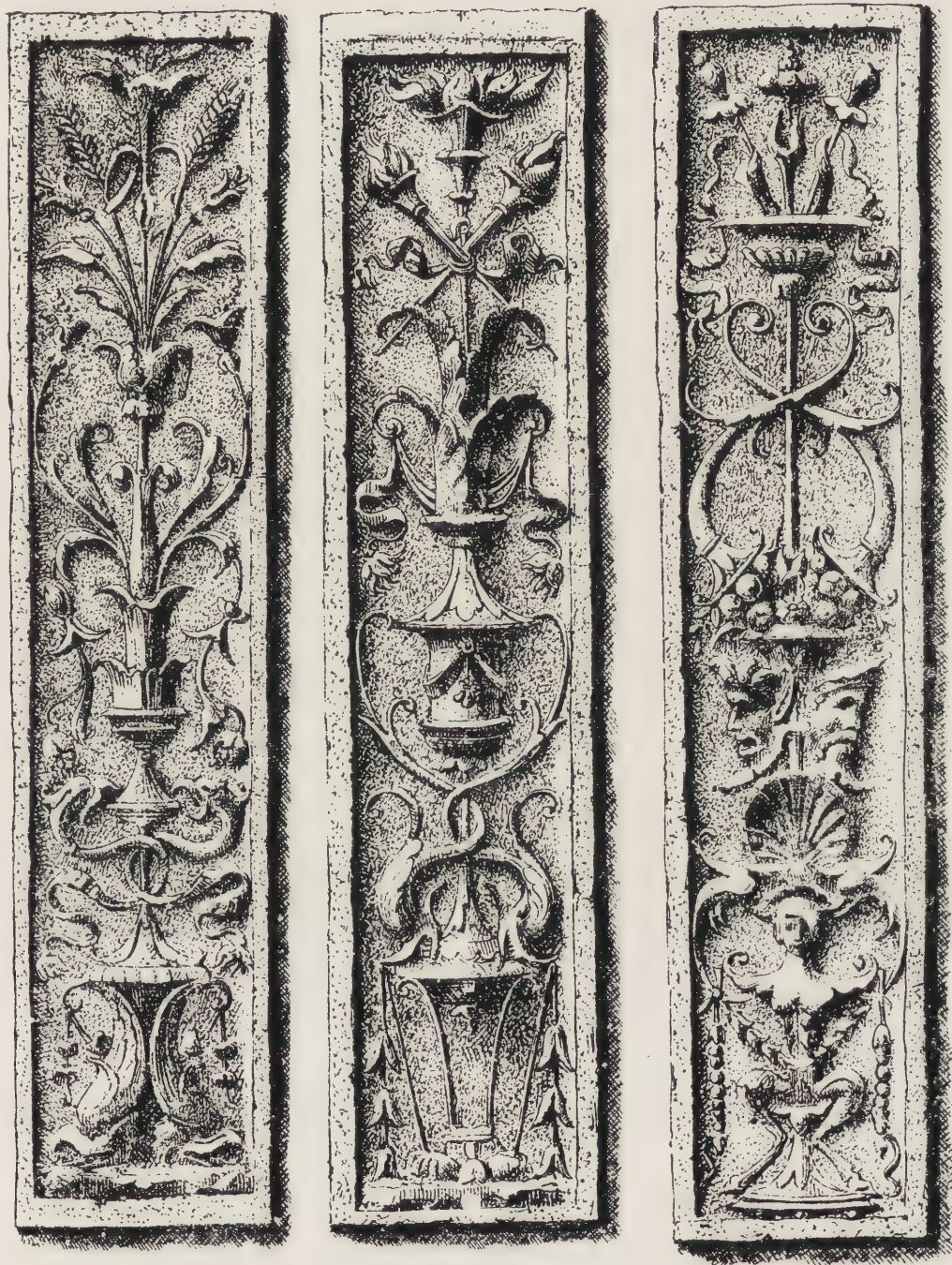
The following cuts are interesting as being representative of the wealth of early European decoration that has afforded hints and suggestions to succeeding generations of designers, both in the Old World and in this. Many of these little known creations are incomparable in their grace and beauty, reflecting the highest credit upon both artists and workmen. Of the examples of work here given, the two designs in Plate 16 are of friezes of the seventeenth century, showing a skillful treatment of pleasing conceits. The three designs in Plate 17 are of arabesques after the English from the Church of Ste. Trinité, Florence, and are no less interesting as types of architectural embellishment. The cuts in Plate 18 are panels in terra-cotta from L'Hopital de Milan. All the cuts are reproduced from old plates not readily accessible to the general reader or even the art student.



EXAMPLES OF DECORATION AND DESIGN. Plate 16



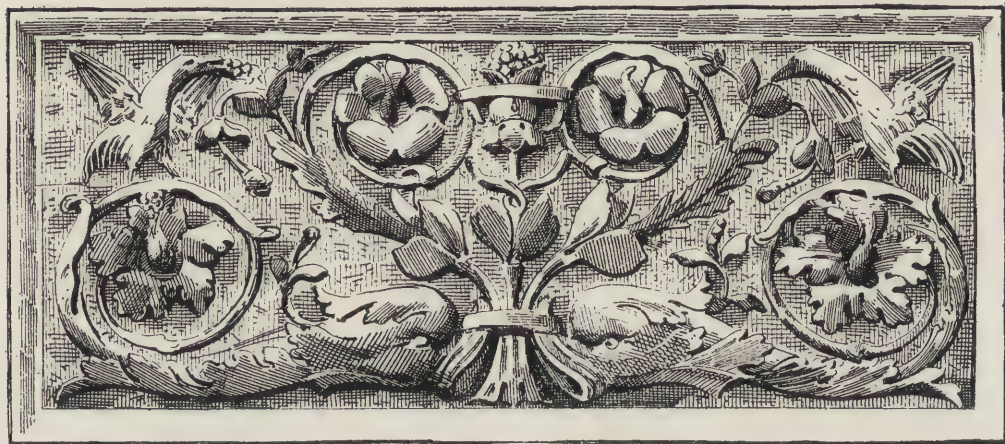




EXAMPLES OF DECORATION AND DESIGN. Plate 17

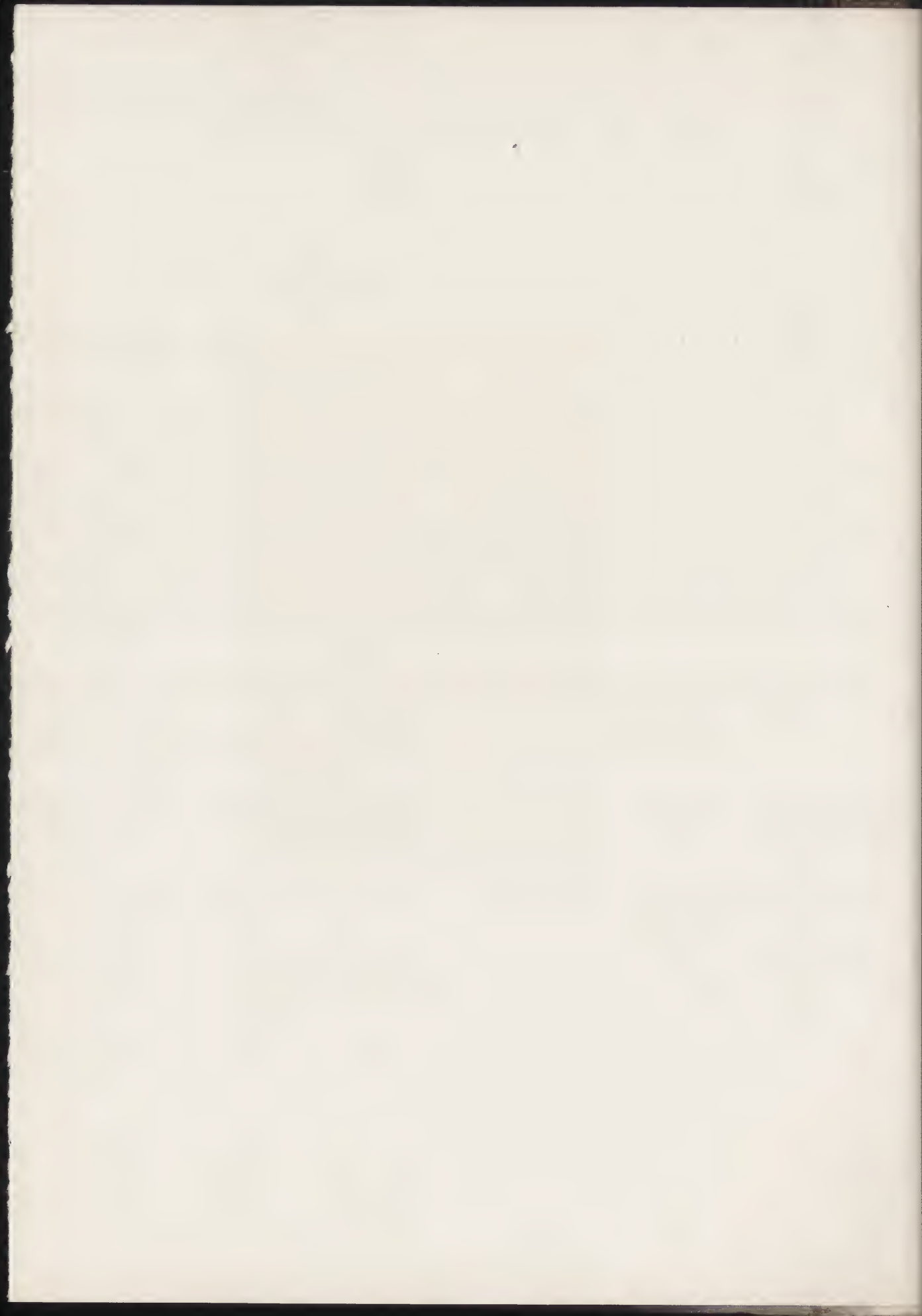






EXAMPLES OF DECORATION AND DESIGN. Plate 18





## REVIEWS OF RECENT BOOKS

A happily conceived and well-told tale, with the genuine flavor of olden times, issued in sumptuous dress, and illuminated with half a dozen colored illustrations of quite unusual excellence both as regards artistic work and printing, such is "The Thrall of Leif the Lucky," by Otilie A. Lilljencrantz, published by A. C. McClurg & Co. The volume, a story of Viking days, is a "first book," and as such is more than ordinarily good. The analysis of a work of fiction would scarcely fall within the scope of BRUSH AND PENCIL, and no space will here be given to following the thread of the pleasing and picturesquely told narrative. Suffice it to say that the author has been a close student of the Norse antiquarians, and has become thoroughly imbued with the spirit of the period in which she lays her story. She does more, and honestly admits it: she borrows incidents and descriptions from saga and history, and weaves the whole into a romance that will appeal to every one who wishes to escape modern conventions in fact and fancy, and revel in an heroic age, which, as the author says, was "rough and brutal, if you will, yet instinct with such purity and truth and power as befits the boyhood of the mighty Anglo-Saxon race." Of the artistic features of the book one can speak with no stinted praise. The pictures were made by Troy and Margaret West Kinney, and emanate from the closest study not



FROM "THE THRALL OF LEIF THE LUCKY"  
Copyright, 1902, by A. C. McClurg & Co.



merely of the text of the book, but of other literature bearing upon the habits and customs of the times. They are carefully studied, spirited, and admirably drawn, and as specimens of rich and harmonious coloring, several of them are second to no book illustrations



FROM "THE THRALL OF LEIF THE LUCKY"  
Copyright, 1902, by A. C. McClurg & Co.

that have appeared in recent years. The artists have caught both the pomp and poetry of a forgotten age, and have presented chief and thrall with a fidelity that could only come from the happy conjunction of a correct historic sense and fine artistic abilities. The work is further illustrated with initial letters and tail-pieces of unique design.

"Correggio," by Estelle M. Hurl, another of the Riverside Art Series published by Houghton, Mifflin & Co., is a pleasing addition to this popular collection of art appreciations. Correggio's works are not as familiar to the general public as are those of many of the other Italian painters, since Parma lies outside the route of the ordinary tourist, and the treasures of its gallery and churches are still

unsuspected by many. The selections given by Miss Hurl are about equally divided between the frescoes of Parma and the easel paintings scattered through the European galleries. In addition to interpretative explanations of the pictures, the volume contains a sketch of the artist's life, a directory of his paintings, and various other data important to the student.

For further book reviews, see advertising page 11.







PORTRAIT  
By Hanns Fechner  
From a Lithograph



# BRUSH AND PENCIL

VOL. X

MAY, 1902

No. 2

## ART IN THE DAILY NEWSPAPERS

Few people who buy the daily newspapers, glance over their columns densely crowded with the world's happenings and illustrated with line and half-tone engravings, and then relegate them to the waste-basket as things not worth the keeping, ever stop to think of the high character of much of the artistic work that enters into their composition.

The newspaper at best is a sort of bird of passage. It is eagerly looked for, even clamorously demanded, and is indifferently cast aside after a scant perusal. One does not look in it for literature of permanent interest, and certainly one does not expect in it pictures of a quality worthy to live in private or public galleries. Yet it is a fact no less true than surprising, that the original of many a newspaper cut has artistic qualities superior to much of the work that emanates from the studios and finds a place in art stores, and properly matted and framed would be appropriate in the most artistic homes. In short, newspaper artists, like newspaper writers, are able men whose work is little appreciated.

These statements are made apropos of the growing practice of newspaper artists to make exhibitions of their better work. There



FELINE ARISTOCRACY  
By J. Sunderland





SYMBOLIC CONCEIT  
By William Molt

These men are the every-day workers in the newspaper offices, clever men—though for the most part unknown to fame—who take daily assignments, turn out a happy pictorial conceit on order, enforce the dark or hit off the humorous side of metropolitan life, make pictures of unusual occurrences and every-day happenings, social functions and political caucuses, accidents and state events, racial types, bits of Florida and Labrador, huts in the Philippines and palaces in Europe, in short, cuts as motley in their characteristics as the news items or the special stories from which they grow.

These artists are of necessity versatile; if they were not there would be no place for them in newspaper offices. They are men who are accustomed, through enforced rules, to work with dispatch; if they were not able to do this they would quickly be told to call at the cashier's desk and then seek other employment.

Most artists who have won recognition in oils or water-colors or with the needle have developed some special form or type of picture with which they are identified and by which they are known. One can tell a Gainsborough, a Jacque, a Clays, a Henner, as far as one can see it. A Ridgway Knight has invariably the earmarks of a glimpse of the Seine in the distance, a dash of bright flowers in the foreground, and a demure maiden in wooden shoes somewhere in the middle foreground; a Gruppe has perforce a lighter laden canal or some other Dutch accessories; a Vibert would not be a Vibert without a cardinal in red or some other church dignitary; a Remington needs a bronco, and a Gibson a fashionable American girl for identification; and so on throughout the list. These names are cited, not because

will be opened in Chicago the latter part of the present month an exhibition by the workers on the various local newspaper staffs, similar to those that have recently been held in other metropolitan cities. If any one, therefore, doubts the truth of the opening paragraphs of this article, he has only to visit that exhibition to have his doubts in large measure dispelled.

There will then be shown approximately one thousand original drawings in line or wash, representing the work of between forty and fifty artists.

there is any comparison between the artists named, but simply to show the universality of this studio rule.

The average newspaper artist, on the other hand, is denied this specialized development. There is no limit to the themes assigned him, for his taskmaster is the editor, and the editor's mentor is the day's news.

Again, the studio artist is privileged to dream over his subject and take his time in limning some pretty face, or working out some graceful conceit. The newspaper artists have no time for dreaming. They make on the average about sixty drawings per week, which vary in size from a seven-column picture to a half-column cut. From comics the artist is expected to go to dramatics; from the ruins of last night's fire—a matter of pictorial news to some mountain fastness or seaside resort—an illumination for a special story. Usually before he has one picture finished he has another order, which must be completed at a given hour.



MIDWINTER SPORT

By R. Boehm



From first to last, therefore, it is work under pressure. The man who can do the most, and at the same time incorporate in his work features that appeal to the people, is the best artist from a newspaper



SPRING IN THE ROCKIES  
By W. L. Wells

viewpoint. And thus considering the conditions under which the pictures are made, of the diversity of themes the artist is expected to handle, and the media he is obliged to use, it is a wonder that the art work of the daily press is maintained at as high a level as it is.

The best modern art finds expression in the pages of BRUSH AND PENCIL. The illustrations accompanying this article are all made from

drawings turned out strictly for newspaper purposes—a little selection from the pictures soon to be exhibited. In point of cleverness, interest, draftsmanship, the reader will doubtless think they will not suffer by comparison with much of the more pretentious work that has found place in these pages.

What is more, they are as correctly interpretative of to-day's life, the life with which the newspaper has to deal, as the productions of oil-painters, water-colorists, pastel and crayon workers is of the life which the pictorial dreamers delight to express. The pictures herewith given have all appeared in some form or other in daily sheets, not as they appear here, but as the exigencies of their first production necessitated. One would not wish to take a dozen or so pictures from a collection of a thousand and make special comment on them, or to dilate upon the merits of the few artists represented and omit the many to whom specific reference could not be made. It is the purpose here merely to set forth by positive statement and by pictorial example that much of the cleverest work of the day is done by artists of whom the world knows practically nothing, and whose finest effects are lost in the hurry or in the clumsy methods of reproduction.

Apropos of these methods, the newspaper artist has a grievance, and doubtless ever will have. It will readily be understood that a clever drawing, reproduced under conditions in which speed is essential and hence economy of time is imperative, loses much of its quality, and that an indifferent drawing reproduced under the same circumstances must of necessity be little less than atrocious. In short, the



MEETING OF THE WAYS

By Ellsworth Young



newspaper artist has to draw, be it in line or wash, better than he expects his picture to appear on the printed page. This accounts for the fact that many of the drawings listed for entry in newspaper artists' exhibitions are, through their very excellence, such a surprise

to those who have seen the reproductions in the sheets of daily issue.

Hasty and necessarily coarse engraving, stereotyping on the eight-minute-per-plate order, cylinder presses run at high speed, poor paper, and cheap, gray ink are the bugbears of the newspaper artist's existence. These are factors over which he has no control. They are determined by the very nature of the newspaper business, and the artist is forced to bow to the inevitable and adapt himself to the conditions imposed upon him.

It would be interesting, were it possible, for visitors to a newspaper artist's exhibition to take with them, on



TAMING A BUCKING BRONCO  
By Ike Morgan

viewing the original drawings, reproductions similar to those given herewith, and also the original newspaper reproductions for which the pictures were made. Some of the pictures given in this article, for instance, were made from pictures the details of which were carefully worked up, and in which the greatest care was taken properly to adjust the high lights and low lights, and to bring out the fine effects of distance, atmosphere, and so forth. In order to make it possible for these pictures to be run off at high speed on a cylinder press, by which

finished papers are turned out practically as fast as one can count, a coarse screen, about sixty lines to the inch, must be used; otherwise the cut would simply make a blurred impression, a little better than a blot on a page, a disfigurement, not a pleasing feature.

In using so coarse a screen for the half-tone reproductions much of the detail of a picture is necessarily lost, and instead of seeing a fine graduation of one tone into another, one sees a picture made up of dots, each one of which stands out individually and conspicuously. With a plate made on a finer screen the individual dots to the natural sight are merged together and the effect is a pleasing tint which varies and deepens with almost absolute fidelity to the original drawing.

The same is true of the line-drawings reproduced in the daily newspapers. Reduction softens the lines, minimizes defects or apparent coarseness, and gives an etching effect which is not

obtainable from a plate made to print on an ordinary newspaper press of modern type. The reduction permitted by flat-bed printing and coated paper would be inadmissible in a newspaper, since the lines would run together, and as in the case of a fine-screen half-tone, the plate would make merely a blot.

Newspaper illustrating has undergone a radical transformation within the last few years. An exhibition of this class of work to-day bears conspicuous witness of the change. The introduction of the



THE PARTING  
By C. K. Morris





A SHOREWARD FLIGHT  
By William Schmedtgen



COMING UP THE PIKE  
By A. T. Van Leshout

coarse-screen half-tone for newspaper purposes is, so to speak, but a thing of yesterday. Prior to its introduction pen-and-ink drawing was the rule, and wash-drawing was unknown in newspaper offices. To-day the best specimens of newspaper illustrative art are of this latter type, and it is safe to say wash-drawings are here to stay.

Except for small cuts, cartoons, and comics, pen-and-ink work now is little more than an accessory to or an embellishment of a half-tone. In the opinion of many this has wrought a serious detriment to the pen-and-ink work done for newspaper purposes. It is true that we have to-day fewer finely executed pen drawings than we had a half-decade ago, but the change in means of printing has given new direction to the talent of the art-workers, and has resulted in the development for the daily newspapers of a class of work formerly used only for book and magazine purposes.



THRESCORE AND TEN  
By H. Von Hofsten

It would be no exaggeration to say that many of the better printed daily papers of the present time, despite the drawbacks resulting from the necessities of quick printing, have illustrations equal in point of finish to the pictures that formerly illuminated the pages of the average monthly magazine prior to the invention of half-tone printing. For this the public is no less responsible than is the enterprise of newspaper proprietors. The Sunday newspaper—and even the daily—has gradually been invading the domain of the weekly and monthly publications, and the success of those sheets that have made the most liberal use of artistic features has demonstrated the commercial value of pictures as a help to the presentation of daily news.



The power of the cartoon was long since demonstrated, the public relish of pictorial humor has been made no less patent, and in the gradual evolution of newspaper methods new types and new qualities of newspaper illustrations have kept pace with public demand. The

better class Sunday paper to-day aims to be a sort of weekly magazine of entertaining miscellany, and as means for overcoming difficulties have been devised and new methods have been discovered for producing striking pictorial effects, editors have essayed to imitate the kind if not to approximate the quality of illustrations that were formerly thought unsuited to newspaper work.

Unfortunately "the best laid schemes o' mice and men gang oft a-gley." It might be ungracious to say that the intention of the editors has miscarried of its purpose. The pictures in the daily papers are not what one would wish them to be in point of excellence, and yet one would be loath to have the sheets go back to the old régime of crude wood-cuts, or no cuts at all. Whatever the result obtained on the printed page, however, it cannot be denied that the changes of the last four or five years have produced a marked improvement in the aver-



A PORTRAIT  
By E. H. Brotts

age work of the newspaper illustrators. Conditions have necessitated new efforts, and newspaper artists have not been found wanting.

It is this that has prompted exhibitions by newspaper artists, and it is safe to predict that in the future these displays which have recently come into vogue will become more and more a worthy and attractive feature in American art life.

"Of course we recognize our limitations and the disabilities under which we work," said one of the most enthusiastic advocates of newspaper art recently. "Our media are prescribed for us, and the methods of printing our drawings forces upon us a certain broad treatment with only such details as we know will be likely to be reproduced successfully. But often broad treatment, such as we have to follow, is productive of more artistic results than a more elaborately worked out type of drawing. Suggestion is more convincing, more pleasing, than elaborate finish. A worker in oils or water-colors can paint the life out of his picture by excessive detail, and so can the worker in line and wash. Newspaper artists perhaps as much as any other class are screened from this danger, partly by the lack of time necessary for excessive elaboration, and partly by the limitations placed upon them by the means used in reproducing and printing. On the



AN EARLY BLAZE  
By E. B. Johnson

other hand, these same methods of reproduction and printing necessitate the most scrupulous care in the disposition of lights and shadows, in the graduation of tones, and in fact, in everything that enters into the production of a good picture.

"A comparatively crude line-drawing, for instance, reduced many diameters in the process of reproduction would be softened and improved to the extent of almost eliminating the suggestion of crudity. The reduction in ordinary newspaper work is comparatively slight, which means, of course, that greater pains must be taken to make a perfect drawing in order that the reproduction may be accept-



able. The same rule holds good for half-tone reproductions of wash-drawings. We can't get away from the ever-present dots of the coarse screen. We simply have to accept conditions and draw accordingly. If we fail of our purpose we have to try again.

"Of course it is not contended that a large share of the ordinary



TURNING A NEW LEAF  
By R. J. Campbell

newspaper drawing can make any pretension to being an artistic or finished product. That is not expected; indeed, is not desired. If an artist is assigned to illustrate an incident of the day, a mere hint of the actual scene often suffices. The best artistic work is done in the illustration of special stories or in the production of pictorial features without text, which are designed merely to give pleasure to the public. In this latter class of pictures the newspaper artist is

given some latitude in the way of imagination and invention, and his pictures often approximate in character and quality the work of artists who in their studios leisurely develop some scene or some idea strictly as an art product, without any expectation or intention of its being reproduced.

"These exhibitions of newspaper art can but subserve a good purpose. A newspaper is bound to be a thing of the hour, of no abiding interest or value, and exhibitions of drawings which command the respect and admiration of the public will assuredly stimulate the artists to better work. The best originals made for reproduction in the daily papers have a strictly individual note, and are certainly preferable to the average run of pictures offered for framing purposes. A serious, well-studied drawing is not cheapened by indifferent reproduction in a sheet that is forgotten almost before the ink is dry upon it, and it will be a satisfaction to every honest worker to know that the public sees and admires his work as it is, and not as it is made to appear."

GEORGE EMORY CLARK.



PRISCILLA

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## A DREAM MONUMENT TO AMERICAN GREATNESS

There were recently exhibited in Chicago the plans for a colossal monument in glorification of the American people, which in boldness of conception and beauty of design deserve to rank with the great architectural dreams of the ages. This stupendous shaft, before which Bunker Hill Monument, the Pyramid of Gizeh, Bartholdi's Liberty, and even the Washington Monument, greatest of its kind in the world, seem in a sense as toys, is M. Despradelle's projected monument for Jackson Park, Chicago, designed at once as a memorial of the glories of the White City that graced the shores of Lake Michigan in 1893, and an enduring tribute to the enterprise and energy of the people that made that White City possible.

I have used the words "architectural dream" advisedly. The World's Fair buildings, which millions viewed but to admire, have long since passed away, and with them, doubtless, any desire or ambition to mark the spot as M. Despradelle planned. But the architect worked over his great conception for six years, evolved its every detail, and was rewarded for his pains with the first medal of the Salon of 1900. There is small likelihood that this dream will ever be realized—the enterprise, even though practicable, would be too gigantic, too daring, too costly—but the infinite pains taken by the architect in elaborating his idea, and the success he attained in molding such a gigantic mass of masonry on lines of beauty, deserve at least the meed of public record.

When M. Despradelle visited the United States for the first time, in 1893, he was impressed by the splendors of the exposition. The impression of the happy effect of the White City so boldly erected on the shores of Lake Michigan haunted him. It seemed to him that such a manifestation should not be allowed to pass without leaving some permanent trace, and the idea of commemorating this noble initiative was born. He immediately began the study of a monument as a souvenir of the Chicago exposition, which, after some months, resolved itself into the expression of a still more comprehensive thought. The monument assumed a national character, and the architect sought to fix at once the glories of the World's Fair, soon to vanish, and at the same time the glorification of a great people.

All the forces which have shaped the American nation marshaled themselves in the form of a monument unparalleled in the world, the symbol of progress and grandeur. The history of Rome was inscribed upon Trajan's column, a comparatively puny pillar. That of America

should be written at the base of a shaft of fifteen hundred feet in height. This was to be the "Beacon of Progress," a monument typifying the apotheosis of American civilization.

The studies for this gigantic undertaking, covering a period of six years, were developed in Boston and Paris. The relative scale and environment of space were first considered in determining the proportions of the monument. This done, it was no easy task to combine the decorative elements of architecture with a colossal pyramid of such proportions so as to avoid the brutality of so formidable a mass of stone and arrive at a happy result.

The plans in their entirety were first exhibited in the Salon of 1900, and the unanimous judgment of the jury of the Salon was that the monument was at once noble and graceful, and that the thought of glorification was fully expressed. All civilized nations of the past have had their monuments, their national manifestations, whether of religious faith or of conquest, in imperishable stone, pyramids, temples, towers, triumphal arches, columns, and cathedrals. To America, at the dawn of the twentieth century, M. Despradelle thought should be dedicated this "Beacon of Progress," a sort of glorious Pantheon offered as a gracious gift by a passing generation to the generations yet to come.

According to the architect's plans the monument is supposed to be placed on the site of the World's Fair in Jackson Park, facing Lake Michigan. It is to be connected with the principal roads and avenues of the park, being the principal attraction of the grounds, to which all highways and byways should lead. The chief access is to be on the lake side of the maritime boulevard. A sort of esplanade is to precede the access to the principal terraces and platforms, from which can be read the different facts in American history, represented by sculptures in groups of statuary, bas-reliefs, etching, writing, etc.

Eminent men who had made the nation great and strong are to be honored in sculptures and inscriptions. There is to be a triumphal cortège of industries, sciences, arts, and commerce. In short, sculptured trophies of all descriptions are to grace the base of the shaft. The states and territories are to be represented by female figures hand in hand, symbolizing the indissoluble chain of union. Constellations of stars are to indicate the number of the states and territories.

As set forth in the plans exhibited, in the place of access of the monument are engraved the names of the thirteen original colonies, and upon the stela, guarded by the eagle, is the goddess of the twentieth century, the modern Minerva, flanked by ranks of lions depicted as roaring the glory of America. At the base of the shaft is a great amphitheater forming a sort of a sanctuary, where orators, philanthropists, and savants may deliver inspiring words before the altar of their country. In the interior elevators conduct to the differ-





BEACON OF PROGRESS MONUMENT  
By M. Despradelle

ent balconies and stories, as well as to the immense beacon placed fifteen hundred feet above the ground. In the lake itself, facing the monument on the outer side of the esplanade, is disposed a basin of vast dimensions for regattas, with seats for one hundred thousand people.

These enumerated details give some idea of the gigantic scope of the enterprise, and the accompanying illustrations convey a better impression than can be given in words of the lines of beauty on which the project is cast. Colossal as is the conception, competent engineers have given it their sanction, and have declared that the scheme of national glorification is not impracticable. The French government reserved from the annual Salon des Beaux Arts, Paris, which preceded the Exposition Universelle of 1900, the two principal drawings, and the general verdict of French architects and engineers was that M. Despradelle's dream merited the honor of the medal it won. J. L. Pascal, general inspector of public buildings and national palaces, and member of the Institute of France,

wrote of this colossal monument, whose magnitude astounded him, and whose beauty elicited his profound admiration:



DETAIL OF BEACON OF PROGRESS MONUMENT  
By M. Despradelle

"The author of the proposition of these acquisitions begs to be permitted to explain the reasons which, aside from the Piranesien aspect and profound qualities of the composition, made him desirous



to keep for the collections of his country the first inspirations of a work the realization of which, extraordinary as it may appear, is not beyond the bounds of probability, in any case of the noble daring of the great nation in honor of which it has been conceived.

"Nations disappear; it is the inevitable lot which attends the most enduring. Those which by strength and virility have rebounded, in spite of the efforts of centuries, reappearing transformed and radiant, have erected monuments as memorials of their struggles, their conquests, in a word, of their wars. If, after the struggle for independence more than a century ago, the United States follows this accepted line of conduct, which shall impart a special and very noble character to the aspect of its politics and its institutions, it behooves it to erect the first glorious monument to peace which the world has seen. Unlike the temple of Rome, the doors of which were always closed, the portals of this monument will stand eternally open to welcome the theories of its citizens who resort there in pilgrimages.

"It will be an emblem of progress, a symbol of country, a sanctuary of science and of elevated thought. War at its base, represented only for its spirit of self-sacrifice and self-abnegation, radiates the essence of initiative which conducts to the honor of great enterprises, to daring *creations* of mutual responsibility and generosity, contrasting with the works of *destruction* of the conquerors of the Old World.

E. E. HARVEY.



JOHN ALDEN

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EXAMPLES OF AMERICAN CUT GLASS

## AMERICAN CUT GLASS UNRIVALED

No line of products offers more conclusive proof of the superiority of American art manufactures than cut glass. Less than a decade ago American glassware was looked upon with suspicion, damned with faint praise, or even openly condemned as being of poor texture and inartistic design. To-day the glass-workers of the United States make the proud boast that their product, both in texture and design, is unequaled, and the European manufacturers, who formerly supplied the American market, are forced reluctantly to confess that the boast of their New World rivals is founded on fact, and not on presumption.

There are at the present time in this country over sixty manufacturers of cut glass, scattered from the Mississippi to the Atlantic coast, but located for the most part in southern Massachusetts, southern New York, and northeastern Pennsylvania, who are daily turning out ware with which the imported goods brought from Europe bear no comparison.

The development of the cut-glass industry in America is similar to the development of artistic pottery. Naturally the industry had to



pass through its infantile stages, and a rather discouraging infancy and childhood it had. There was no dearth of artistic talent on the part of our designers, no lack of material suitable for the finest work, no want of cleverness and enterprise among native glass-workers. But the purchasing public was prejudiced against home product, and just

as in the case of artistic pottery, it was said, tacitly or openly, that nothing good came from America.

The popular demand was for imported glass-ware, and nothing but imported, or what purported to be imported, goods would satisfy the purchasers. Long before American manufacturers obtained public recognition their product was practically as good as it is to-day, but it was shelved in deference to this senseless prejudice; and it was not until 1893, when home-made goods were placed in sharp comparison with European products, that the American public saw the intrinsic beauty and worth of the output of our factories, and realized the inanity of its former practice of priz-



A ROUGHER AT WORK

ing only that which was imported, or said to have been imported.

The turning-point having been passed, the development of cut glass in the United States has been quite unprecedented. Our manufacturers have realized the opportunity opened to them, and with the conviction that this country could supply artistic products as well as raw material, they have been strenuous in maintaining the rank which persistence and merit finally won for them. They have evolved their own styles and have educated their own workmen, keeping ever before them the work of their European competitors. They have the satisfaction to-day of knowing that their efforts are fully appreciated.

It is not the purpose of this article to extol or to compare the products of different native manufacturers. Indeed, there is little that is distinctive about cut glass that lends itself to exhaustive treatment outside of technical books. Purity of texture, grace of design, and



EXAMPLES OF AMERICAN CUT GLASS

skillfulness of workmanship are the three factors in popular estimations that enter into the beauty of those iridescent pieces over which lovers of the beautiful grow enthusiastic. A few facts about the methods and difficulties of the factory, however, will be of interest in connection with this notice of American superiority.

The workman has not the scope and latitude enjoyed by the potter. He is denied the privilege of color, for instance, and of many another pleasing decorative effect. He simply takes the purest and



intrinsically least decorative material and shapes from it a thing of beauty. Hence, material apart, grace of design and skill in manipulative treatment are the two things upon which he must rely.

It is surprising how little is known even by the most enthusiastic admirers of cut glassware of the processes through which a piece must go. The art of glass-making dates back at least to the days of Egypt, Assyria, and Phœnicia, and the process of glass-making is to-day practically the same as it was thousands of years ago.

We in modern times have attained exceptional successes in the art, as regards material, only by excessive care in the selection of ingredients and in skill in manipulation.

Glass-cutting, however, is a different matter, and deep cutting as practiced to-day dates only to the early part of the nineteenth century, and is really an art incident to the invention of the steam-engine. Great as was the reputation acquired by the Venetians as glass-workers, there is no evidence to show that they were glass-cutters, and the Roman glass-cutting was limited to the engraving of glass cameos. Really, then, glass-cutting is strictly a modern art, one made possible by developments in other lines.

The art of choosing wisely and combining judiciously the various ingredients that enter into the composition of our best glass is, from the standpoint of the glass-cutter, no less a comparatively recent attainment. One commonly thinks of glass simply as a colorless, transparent substance, which in a molten state lends itself readily to manipulative purposes. Between the common, cheap glass of commerce and the material required by the glass-cutter for producing his best effects there is all the difference in the world, and the efforts of the best engravers would be abortive if the supremest care were not taken in the composition of the material.

The bases used in the manufacture of glass, as is commonly known, are soda, potash, lime, alumina, and oxide of lead, and the relative proportions of these ingredients and the way in which they are treated determine the quality of the material. If the manufacturer wishes to make his glass more fusible, he adds potash and soda; if less fusible, he adds alumina. If he wishes to make his material harder, he resorts to a more liberal use of lime. To heighten refractory powers or increase luster, he uses a generous solution of lead. The importance, therefore, of a full knowledge of the relative percentages of the different ingredients can readily be seen, and hence it would scarcely be an exaggeration to say that the man who prepares the material must, in a sense, be as much of an artist as the man who cuts the finished piece.

"In making bottles, the cheapest glass," said a prominent manufacturer recently, in explanation of the methods commonly followed, "lime is added to the potash, or soda and silicate. The medicine-bottle, a better glass, has more potash. Window-glass contains both potash

and soda ; the finer kinds of glass made without lead are called crown glass. But where glass of the finest quality for cutting and polishing is desired, oxide of lead must be used, and in general, a better grade of sand and alkali. This is often called flint-glass, as distinguished



EXAMPLES OF AMERICAN CUT GLASS

from the cheaper or lime-glass. The flint-glass is heavier as well as more brilliant. The lime-glass has a decidedly greenish tint. Lead or flint glass may also be recognized by the clear tone it gives forth when struck, as a bell. If color is desired in flint-glass, certain metallic oxides are used with the usual ingredients. The addition of oxide of copper gives a blue color, while oxide of iron imparts a yellow. Pure gold yields a ruby-red."

These facts may seem encyclopedic; but they are important for an



understanding of the means used and the care needed in the preparation of the material used by the American glass-cutters. A wrong selection of ingredients, or an excess of one ingredient over another, would be fatal for the result desired. Hence all ingredients must be



EXAMPLES OF AMERICAN CUT GLASS

selected with the greatest care, weighed with extreme accuracy, and thoroughly mixed.

This mixture constitutes the "batch," as it is called, and it will be of interest to the reader to follow it through its various stages until it appears, through the manipulations of the workmen, luminous with brilliancy and glinting with prismatic color.

The clay-pot or crucible must be in perfect condition for the reception of the mixed ingredients. First the batch is gradually brought to melting-point, which is approximately 2,500 degrees



OLD STREET IN DÜSSELDORF  
By Erich Nikutowski  
From an Etching







Fahrenheit. It is then allowed to cool slowly until it is of the proper consistency to "gather." This consists in a workman inserting into the mass the end of an iron blowing-pipe to which a quantity of the molten glass adheres. The pipe is passed to a second workman, who gives some semblance of form to the piece by blowing, and then passes it on to the "gaffer," or foreman, who puts the piece into its final shape.

The article is now too brittle to be of service, and must be annealed. The articles, according to size, are placed in a kiln, or a "leer," or oven, every possible care being taken to guard against the slightest draught of air, since this would crack the glass. A hardwood fire is maintained under the pieces to be annealed for about a day, after which it is removed, and the doors of the kiln are sealed hermetically. In this air-tight compartment the larger pieces of glass remain for about a week. The temperature is reduced by natural radiation until the ware is cool enough for handling.

The ovens, or leers, used for annealing small pieces are about sixty feet long, with a fire-box that extends only about the first six feet. The ware is placed on pans hooked together and conveyed slowly from one end to another by an endless chain. This trip of about sixty feet requires twenty-four hours. Thus, according to the size and thickness of the glass, the time required for annealing is from one to seven days. Every piece as it comes from the oven is carefully examined by experts trained to detect the slightest flaw in the material. Perfect pieces are now ready for the cutter.

The "rougher" first makes a comparatively rude outline of the design on the surface of the glass with a reddish gummy fluid. The pattern is then "roughed" in with revolving discs kept moist with sand and water. These discs or iron wheels vary in size and thickness according to the necessities of the pattern, frequently a dozen or more discs being required for "roughing" in the pattern of the piece.

This step being finished, the ware passes into the hands of the foreman for his critical inspection, after which it goes to the "smoother," who smoothes down the rough edges of the incised pattern with stone wheels, likewise kept moist with dripping water. Not infrequently certain portions of the pattern are cut directly by the "smoother" without "roughing."

The nicety required in this work can readily be understood. If the cutting discs get "out of true," the pattern will be irregular, and lack the perfect lines necessary for the finest effect. If the tiniest pebble finds its way in the sand to the surface of the disc it is likely to utterly ruin the article in a second. Patterns require cutting from a hair-line on tiny articles to incisions of considerable depth in larger and more costly pieces. The inexperienced would scarcely realize the nicety of touch required on the part of the cutter. He must know instinctively how deeply his wheel is penetrating into the material, and when



to remove the glass from the cutting apparatus. A slight excess of pressure would overheat and fracture the glass, and thus ruin a costly article, when practically all the pattern had been incised upon it.

From the "smoother" the ware goes to the "polisher." First wooden wheels fed with a mixture of pumice, rotten stone, and water are used, and then brush wheels moistened with the same preparation. Next the articles are brushed with putty powder, a preparation of tin and lead, and finally they are polished with wooden or cork wheels moistened with putty powder, or with thick felt wheels.



AN ENGRAVER AT WORK

This brief outline will give the reader some idea of the various stages through which a single article of cut glassware has to pass in evolving from a formless mass of ingredients into a thing of beauty and utility. It will be seen that there is not a step in the process at which the slightest mistake or slip would not prove fatal to the finished result. Designs for the most part are of geo-

metric pattern, since these lend themselves most readily to the use of the wheel. Lapidary cutting, commonly seen on stoppers for bottles, and engraving upon glass are simply variations of the process already described, the difference being not one of methods and means so much as of pattern.

In the latter more latitude is allowed to the engraver, who cuts away the material in a sort of free-hand manner, so as to produce figures, flowers, and so forth. In engraving, the workman uses copper wheels, which vary in size from the diameter of a pin's head up to six inches or more. Some of these wheels are as thin as a hair, while others are a quarter of an inch thick. These are attached to the end of a steel rod which is fastened to a lathe, the revolving discs being moistened from time to time with drops of oil and emery powder. The engraver is thus in a sense an artist, and not a mere copyist, and within the limited scope permitted by his tools and his material has an artist's liberty to work something of his own individuality into his patterns.

The two accompanying illustrations showing workmen at their wheels, the larger a "rougher" and the smaller an "engraver," will

perhaps convey a better impression of the glass-cutter's peculiar work than a verbal description of the methods followed.

Those at all familiar with cut glass know there is a vast difference in the quality of the ware placed upon the market. The most highly prized articles transmit light as colorless as a crystal. Inferior articles



EXAMPLES OF AMERICAN CUT GLASS

show a distinct tint, giving a yellowish, greenish, or smoky effect. These variations are a matter for which the mixer of the ingredients is responsible, and he is the best workman who can so apportion and mix his materials as to approximate most closely to the perfect crystal. Again, in the better class of ware the patterns are more carefully executed, the lines are perfect in their symmetry, the incisions are sharp and clear cut, and the polishing is done with perfect evenness.



In inferior work, on the other hand, the patterns betray irregularities that militate against the effect of the piece as a whole, there are breaks in the fluent lines, and flaws in the polished surfaces. Hence there are few lines of art work requiring greater precision and deftness from start to finish on the part of the workmen than cut glass.

It is not contended here that Americans have succeeded in producing clearer and more perfect material than Europeans, but it is contended that within the last decade or two we have educated a large body of workmen who are second to none in the world in this peculiar, painstaking art industry. It is further contended that in point of artistic patterns our designers have been more successful than those who have produced the stock patterns of the Old World product. It may safely be said that Europe has produced prize pieces that have never been excelled. But these individual pieces can scarcely be taken as the standard by which to assign rank to the respective industries of the two continents. The average of excellence in the gross output, taking into consideration clearness and texture of material, perfectness of cutting and polishing, and charm of design, should more properly be taken as the standard. From the standpoint of this average excellence American workers in cut glass are now in position to become teachers of the European workers, their former mentors.

EDWARD L. PRENTISS.



#### RECENT WORK OF ILLUSTRATORS— ARTHUR J. KELLER

The four accompanying illustrations, reproduced by courtesy of D. Appleton & Co. from Frank R. Stockton's entertaining novel, "Kate Bonnet," are thoroughly characteristic of Arthur J. Keller's latest and best work. Keller has been eminently successful in his chosen line of art, having received early recognition, and having been employed continuously by the leading magazines and also by various publishers of books. He was born in 1866 in New York, receiving his first encouragement and tuition in art from his father. After a short apprenticeship with a lithographer in New York, he was sent to the Academy of Design, and while there was awarded the Suydam medal for life drawing and the Halgarten prize for composition. After three years at the Academy he went to Munich, where he studied for two years under Professor Loefftz. His first painting of note, "An Old Woman and Young Girl in Church," was purchased by the Munich Academy. Of his other paintings, "Lead, Kindly Light," won him a gold medal at Philadelphia in 1899, and "The Finishing Touches" won the William T. Evans prize in 1902. As

an illustrator he began his career by making pictures for a New York paper, abandoning newspaper drawing for the higher class work demanded by the magazine. He has furnished the illustrations for upward of a score of popular books. Among the authors of whose works Keller has essayed to be an interpreter are Howells, Wilkins, Crockett, Herbert, Harte, Hawthorne, Oliver Goldsmith, Gilbert Parker, Oliver Wister, and Frank R. Stockton. His drawings,



ILLUSTRATION FROM "KATE BONNET"

By A. J. Keller

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"George Washington's Wedding Reception" and "Allie Conan's First and Last Duel," were awarded a silver medal at the Paris Exposition of 1901. Keller's home life is a continuous incentive toward the highest ideals in his art, and he says the only clouds that pass over him "are the ones that his work stirs up." He loves his chosen profession, and the more he works the more he is impressed with the mystery of art—that is, its elusiveness and its innumerable triumphs and disappointments. He always works from life, and the characters he incorporates in his drawings he catches by watching for types and jotting down lines enough to record the impression.





ILLUSTRATION FROM "KATE BONNET"

By A. J. Keller

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## A PROMISING YOUNG PAINTER-ETCHER— MAURICE H. STERNE

The future of etching as a fine art, and the probability of a revival of popular interest in this exquisite form of work, are questions about which one may to-day find the most diverse opinions. Certainly for many years etching has lost its hold on public favor, and this fact more than anything else is responsible for the scant attention paid to the needle and the copper plate by artists of reputation. The men who years ago demonstrated their ability to produce masterful plates have all found more lucrative, though surely not more congenial, occupations in painting, illustrating, teaching, and what not. Etching for them has become little more than a pleasant recollection.

Indeed, the plates of these men, once so popular, are now not even offered for sale, and the art dealers' stock is practically limited to high-priced prints by the old masters and the equally high-priced plates by two or three of the most gifted men of modern times. Even these etchings appeal chiefly to connoisseurs and collectors.

It is maintained that there are not wanting indications that etching will ultimately regain its old popularity with the general public and engross the attention of able artists.

But however hopeful the times, it should be said there is little likelihood that mature artists of reputation will be wooed by the charms of the needle. The future of etching lies in the hands of the young men who have yet their reputations to make, and hence those who show a predilection toward this sort of work and an aptitude for it should receive every encouragement.

Considering the artistic possibilities of the needle, it is somewhat lamentable that so many people do not appreciate its results, and that even competent critics are divided into factions as regards its merit.



MAURICE H. STERNE  
From a Photograph



The fact is, as Mr. Hamerton once said, in art criticism the ultimate reason is never anything more than a statement of the relations between the critic's own mental constitution and the sort of art which it rejects or assimilates. The fact that one critic condemns



PORTRAIT OF AN ARTIST  
By Maurice H. Sterne

what another extols is no reflection on the critic: it is simply a witness of mental bias. And so with the public, it may not be an evidence of lack of taste for a person not to be a lover of etchings; his fancy may simply run to other interests equally artistic. On the other hand, it may be said that a person who loves good etchings—not the pretentious affairs whose surface is expressed in square yards, but the dainty things a Haden and a Whistler delighted to execute—is rarely a person of bad taste.

Apropos of this division of opinion, no less a critic than Mr. Ruskin spoke strenuously against the needle. Etching to him was at best

but an indolent and blundering art. He thought it indolent because it was easier to draw a line with the etching-needle than to engrave it with the burin, and blundering because the biting of the acid could not properly be controlled. Thus, as Ruskin viewed it, etching was but a mixture of art and accident.

He thought that no one could shade properly in etching, and said that even Rembrandt's shading was as bad as chiaroscuro. He contended that the art was so imperfect that nature could not satisfactorily

be imitated by it; and he declared, in support of his contention, that a cloud or a head of hair had never been etched. Artists, therefore, in his opinion, ought not to etch, and art students ought not to study etchings. Ruskin spoke doubtless from personal prejudice or from lack of sympathy with the etcher's aims and ambitions, and it is fortunate that his strictures do not find general currency in art circles.



SUNDAY ON THE BEACH  
By Maurice H. Sterne

Otherwise the world would be robbed of much of that peculiar form of the beautiful that appeals imperatively, if not to the masses, at least to the educated and refined.

I remember seeing in *BRUSH AND PENCIL* some months ago an account of the work of James D. Smillie at the National Academy of Design, in an effort to rehabilitate etching and train a body of young men to perpetuate the art worthily in America, and these introductory remarks are incident to a notice of the accomplishments of one of Mr. Smillie's pupils, Maurice H. Sterne. No admirer of Sterne's plates—and least of all his teacher—would maintain that the young man has





A PROFILE  
By Maurice H. Sterne

acquired a mastery of his art. He has, however, produced many plates of exceptional merit, and if present work may be taken as a gauge of what may reasonably be expected, Sterne has before him a brilliant future as an etcher.

He is now an enthusiast with the needle, he has been thoroughly drilled in the means and methods of this form of artistic expression, and it is to be hoped that the necessities of his present studio life, and the engrossing work of illustrating and painting in which he is now engaged, may not lead him, as is so often the case, to part company with his first love, and to regard etching as the experimental work of student days.

To what extent Sterne has become imbued with the spirit of his teacher, and in what light he regards the art in which he has been drilled, may be gleaned from a recent conversation. Said he to the writer:

"It is taken for granted that etching is an art of the past, and most people give a sigh of regret when the word is mentioned. It is consoling to know that those people will not only sigh but yawn when a print of a masterpiece is shown to them. True, etching to-day is not as popular as it was



CHILDREN IN A BOAT  
By Maurice H. Sterne



several years ago, when a home was not complete without artists' proofs adorning its parlor walls. And such proofs could be had at almost any dry-goods store for \$1.98, including a handsome frame. But its very popularity was the cause of its decline—in the public's favor, be it said.

"The demand for artists' proofs brought forth all kinds of trash from men who had neither ability nor love for the art—men who graciously condescended to supply the demand, grinding out battle scenes with a goat's head in the left-hand corner of the margin, and landscapes with winding brooks, romantic trees, and the sun setting beyond the distant hills. It follows that the left-hand corner should be reserved for a soldier fighting for his country's flag; but no, he is original this time, a beautiful girl's profile is peeping from the right-hand corner, and somehow the attention is fortunately attracted toward that corner, away from the subject. Really, it is hard to decide whom to pity the more, those who created the demand or those who supplied it. Too bad this thrifty trade did not last, for there was some talk of instituting a union, where labor hours would have been strictly enforced by the organization.

"In art, the demand should be created by the artist. Artistically, etching to-day is on a much higher plane than when it was the idol of the hour. As long as we have had a Rembrandt or a Whistler; as long as the artist will recognize the possibilities in the etching-needle; as long as etching has stood the best test and ordeal—the test of time—etching is and will always remain a fine art.

"And what possibilities! what a chance for line, character, mass, depth, color! It has always been a puzzle why there is not a deep love for etching amongst a greater number of artists. The creation of such a sentiment is especially difficult among the elder artists,



A STUDY  
By Maurice H. Sterne

because their time is too valuable for experiments, and the fact that so many technical preliminaries are required for an etching has much to do with their disregard of it. Therefore it is, as you say, to the youthful student eager to try something new, with nothing to lose and everything to gain, that we must look for a revival.

"Mr. James D. Smillie was one of the first to recognize that fact, and although many difficulties were in his way, he at last succeeded in establishing an etching class at the National Academy of Design about ten years ago. Through lack of enthusiasm this class did not last very long, but this did not discourage Mr. Smillie. He made several more attempts, and the final one, with a beautiful classroom at the Academy's new building, is here to stay.

"The young man who feels he would like to try his skill with the etching-needle has the opportunity to do so at the Academy. If he shows any ability, he is



THE READER  
By Maurice H. Sterne

encouraged; and if he does not, he is advised to leave it alone. If one does not show any feeling for line, it is best not to meddle with it, for an etching means more than a drawing on a plate: the technique may be ever so clever, but if not the work of an artist it has no excuse for its being. Of course this can be said of all arts. Do not consider technique an excuse for doing a thing: technique should be the means, not the aim and end. But students are so often carried away by the cleverness with which a work is done, they worship the stroke because to them it represents their endeavor.



ROCKAWAY BEACH  
By Maurice H. Sterne







"It is not what one does or how he does it. It matters not how he sees it. What is essential in a work of art is that which makes one do it; express what you feel while doing the work, the result will be an expression of an emotion, and not a copy of a material fact. Of course it requires technique in order to express an emotion; where to acquire that technique depends upon temperament. We have had great men who never saw the inside of an art school, and others who did, yet both may be masters. As everything has its good and bad side, so it is with the art school; a class-room is a place where all are apt to fall into one way of doing things; one learns a universal language, as we can see by comparing the works of all art schools, be they American, French, English, or German.

"But the artist should not merely express his feelings: he should speak in his own individual language. Compare a characteristic handwriting with the script of a visiting-card. How cold

and uninteresting will the copy plate appear next to the individual's writing! One learns to love the very ill-shaped letters. True, it is easy to read script, whereas we may have to puzzle over the writing before we will understand the import, and if some of the meaning will always remain a mystery to us, it is not the writer's fault."

Sterne's life has been too short and his notable achievements are too limited to require an extended recital of data. As regards his



LONGFEATHER  
By Maurice H. Sterne



PORTRAIT  
By Maurice H. Sterne



PORTRAIT  
By Maurice H. Sterne



plates, the etchings accompanying this article may safely be left to speak for themselves. They are direct, simple, forceful, showing economy of line, strength of conception, resourcefulness of expedients, and skill in biting.

His "Harbor Scene," which appeared recently as a frontispiece in *BRUSH AND PENCIL*, and his "Rockaway Beach," shown herewith, are probably his most important plates, though "Maggie," his prize-winner of 1899 at the Academy, is larger and more pretentious, and not inferior in point of technical excellence. Many of his portraits, particularly "The Reader" and "A Profile," are especially delicate and finely etched.

Sterne was born in Moscow, Russia, in 1877—a biographical note or two will suffice as a conclusion to this notice—and at the age of ten found himself in New York, forced to support himself, and to this end doing any kind of work that offered itself. In 1894 he entered the National Academy of Design. For the first two years he studied only at night, devoting his days to other work. This division of time, however, he found militated against success in either occupation, and he felt impelled to make a decision between art and trade. Art had the stronger



MAGGIE

By Maurice H. Sterne

First Prize (Baldwin), 1899, National Academy of Design

hold upon him, and he finally abandoned business in his devotion to his education at the Academy.

After two years more of study he was rewarded by receiving first prizes for painting, drawing, composition, and etching. Being money prizes, these gave him a start. He took a studio and cast his lot with the other young artists of the metropolis, experiencing the usual hardships and disappointments, which fortunately have only helped to strengthen his faith in himself and his art. For the last four years he has been painting, etching, and illustrating, and has regularly been represented at the current exhibitions.

ALLAN C. BIXBY.



### EXAMPLES OF DECORATION AND DESIGN

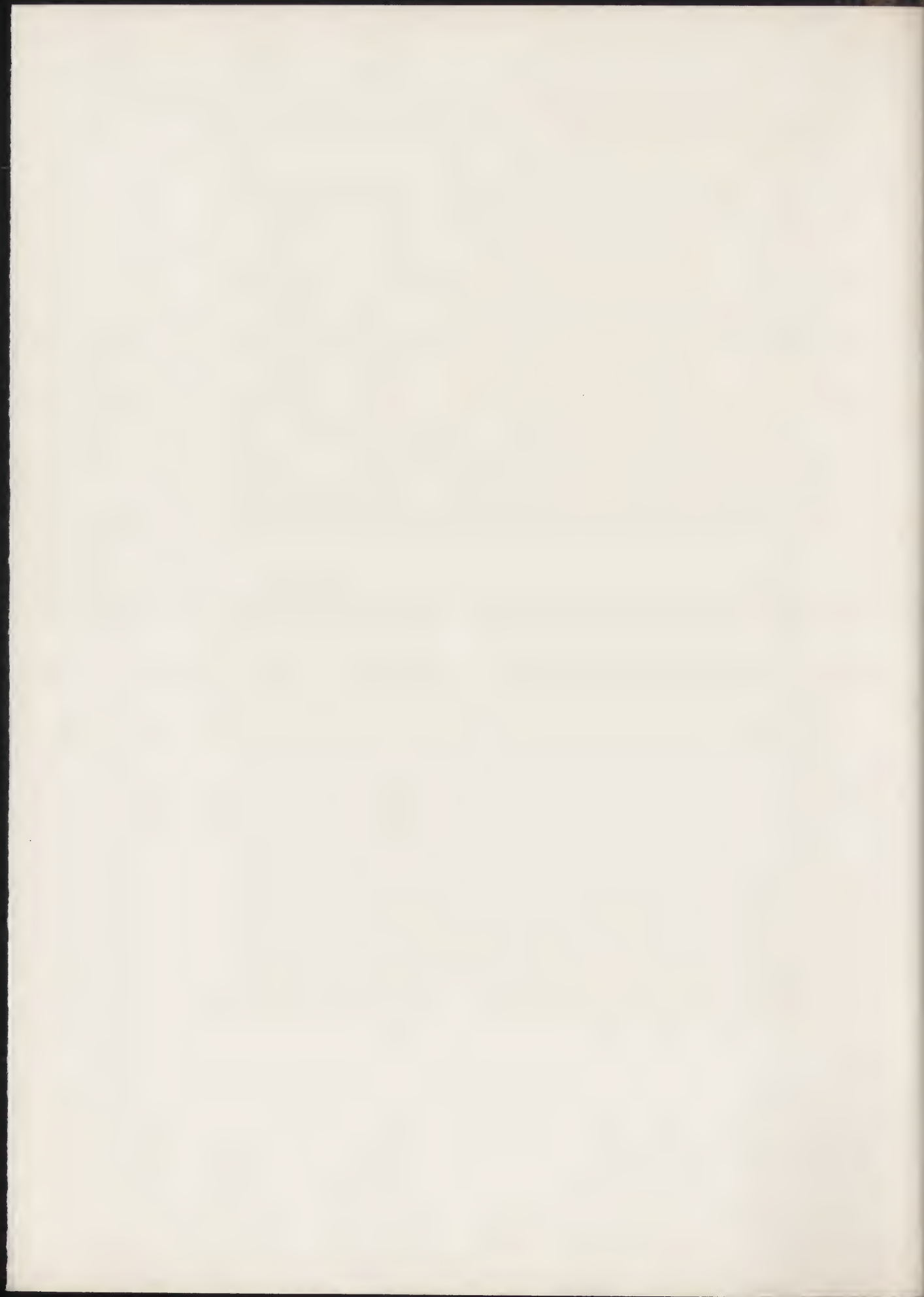
The deepest interest is manifested to-day in all forms of applied art, and as a natural consequence there is a sharp demand for designers who have the ability to produce something graceful, striking, or original. There is a craving, more pronounced than in former years, for more beauty in the home, in public edifices, in common things of utility. Fauna, flora, the human form—everything is made to subserve the purposes of the decorator. A mere suggestion is often all that is necessary to give direction to prolonged and fruitful effort. The examples of decoration and design herewith presented are all eminently suggestive. The three cuts on Plate 19 are of headpieces after the antique by Gerhard Munthe, and are used here by courtesy of *Die Kunst*. They are especially appropriate to the Sagas they are meant to illuminate. The two cuts on Plate 20 are of marquetry panels, and are the work of Stephen Webb, a clever designer. They show a skillful use of shell forms. The four cuts on Plate 21 are fabric designs by the French house of Besselièvre Fils. These show an equally skillful use of floral forms for decorative purposes.

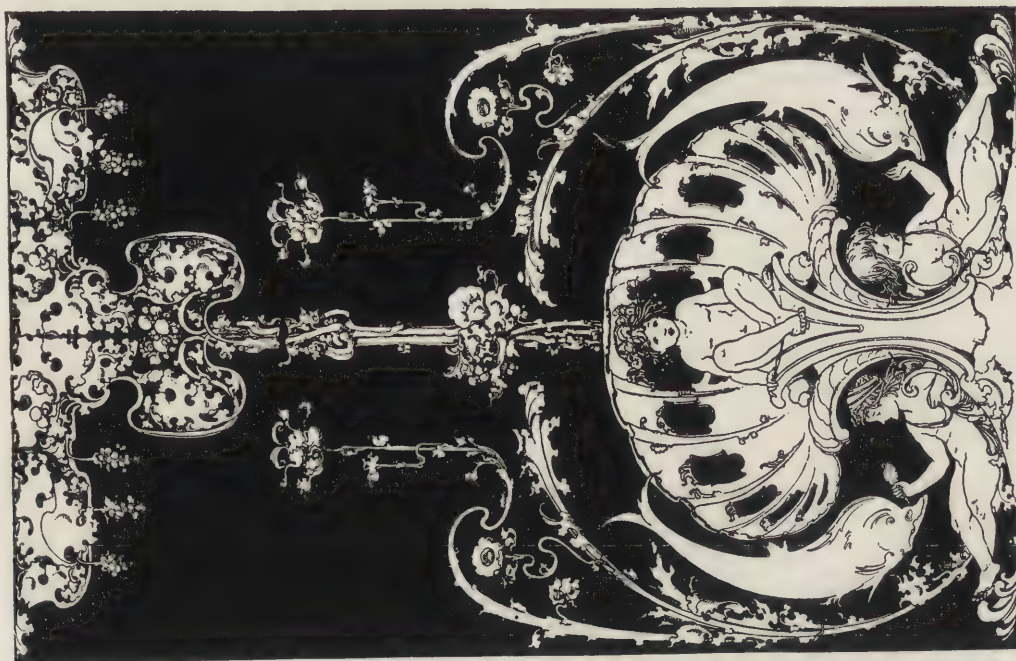
These cuts all show insistence on the principles which the masters of decoration observe—recurrence and balance. As Walter Crane, one of the leaders in the art, says, experience teaches us that the most harmonious arrangements of form and line are those in which the leading lines and forms, through all sorts of variations, continually recur, and that in any defined space, as a panel, tile, or border, one must place a principal mass, and at once balance it with a corresponding mass, or some equivalent. Thus a clever designer, as in the case of the following headpieces, will take forms intrinsically not graceful, and by mere force of repetition or arrangement, produce an artistic effect; or, as in the case of the marquetry panels and fabric designs, he will take forms that have in themselves the elements of grace, and by the same means weave them into a tissue of beauty.











EXAMPLES OF DECORATION AND DESIGN. Plate 20







EXAMPLES OF DECORATION AND DESIGN. Plate 21







TYPICAL JAPANESE GARDEN  
From a colored photograph  
Courtesy of H. Deakin

## JAPANESE FLOWER ARRANGEMENTS

One of the most noticeable sides of the art appreciation of the Japanese people is its general investiture of the ordinary things of life with those attributes which lend them beauty. No better illustration of this characteristic point is found than in a consideration of the attention which every Japanese person gives to the arrangement of plants and flowers.

The poetry ever lurking in an Oriental soul is the quality which makes even the most practical and worldly-wise gentleman of Japan look upon a little evergreen as something more than merely *Juniperus chinensis*, for instance; it arouses more than a mundane and commercial interest in the vista of his traditional point of view, and he thinks it compatible with his dignity to sit down for a while and amuse himself in making the various arrangements of it, as his fathers before him were skilled in doing, and as he has been taught to do. Horticulture is something more than a mere botanical science with these natives of the Flowery Kingdom. It is a distinct note of their art, and its influence has been felt even so far as the Occident.

No matter how small an inclosure the Japanese gentleman gardener





JAPANESE FLOWER ARRANGEMENTS  
 From a Kakemono  
 Courtesy of H. Deakin

has before him, he spares no pains to make it æsthetic in its suggestiveness as well as in its appearance. In the mere barrowful of sand which may constitute the extent of his back yard, he will fashion tiny sierras and mounds, bridge them, and by carefully calculated strokes, bring the surface into miniature ponds and brooks. To accomplish this he must manipulate the members of the vegetable kingdom skillfully and with artifice, of course, but so expert are these Japanese with the pruning-knife, and so patient are they at their vegetable clinics, they manage to coax plant life to serve their exact purposes; the plant has yet to be discovered which the Japanese horticultural artist cannot grow to his bending or dwarf, and

even the lotus occasionally arrests its growth under his touch.

Above all, the Japanese idea of good form is brought down to such a nice point that no person of culture could permit himself to employ the wrong adjective in describing a flower. Alas for the American enthusiast who would say of the cherry-blossom, "How lovely!" or of the iris, "Isn't it pretty!" Such a remark would be a *faux pas* in a Japanese social aspirant. Moreover, they never admit plants out of season, adhering rigidly to this rule, which would deprive a Bostonian of strawberries in January—in Tokio. Then certain plants are reserved for felicitous occasions, and others for those which are more ominous. We have borrowed the idea of



JAPANESE FLOWER ARRANGEMENTS

From a Kakemono

Courtesy of H. Deakin





JAPANESE FLOWER TREATMENT IN STENCIL

associating the orange-blossom with weddings, and myrtle with funerals. In Japan the plum and cherry and such blossoms are for spring-time, wistaria, iris, lotus, peonies, and such for summer, and the chrysanthemum, the maple, the morning-glory, and the carnation are of those seven plants allotted to autumn.

Very few Europeans realize the tendency towards keeping æstheticism flourishing which Japanese social formality holds. For instance, a flower party is one of the honored social and artistic institutions of Japan. The guests are bidden days before the event. The day arrived, and the guests appearing, their host leads them into the largest room of his house, where they seat themselves, each in his appointed place, on mats. Before each mat is placed an exquisitely lacquered tray, containing scissors, a sharp knife, and a napkin folded into some ingenious form. Then branches of different plants, some flowered and others not, rest on different trays. To the Japanese, green-leaved brown twigs are quite as attractive as clusters of flowers, and then they dislike symmetrical plants, at least they esteem them less than others, while the odor of a flower never influences a native in its favor. Form and color are greater considerations with them.

At a signal from their host the guests at a flower party diligently set about arranging the branches, leaves, and flowers especially apportioned to each one, their designs being in accordance with the fixed rules of plant arrangements laid down in one of the four rival schools governing this art, which may claim its follower. All these schools are equally esteemed. As an especial mark of appreciation of the honor of being included in the party, some one of the guests, he who ranks highest, as a matter of etiquette, will request his host to replace the kakemono, which, as every one knows, is a wall-scroll upon which a picture has been painted or a poem engrossed. Such a request is anticipated by the host, as a part of the arrangements beforehand, so that the alcove remains bare of the kakemono even before the guest's little speech, but the kakemono is placed elsewhere on the wall, whence



its design is copied, or rather its sentiment is embodied in some of the plant arrangements.

When one remembers that to the Japanese the bamboo symbolizes everything pertaining to the tiger, everything tigerish, the lotus a stork, and everything storkish, and so on indefinitely, he begins to comprehend the idea of this fascinating pastime, to appreciate the purpose of such a recreation, and to feel that such efforts bring much beauty to the mind and soul.

With the Japanese all herbaceous plants represent female, and all trees male, life. Certain plants are barred from a place with other plants, some may not be used at all, and others may only come once into the design.

When each guest has finished his plant arrangement, these designs are inspected by the company, and frank criticism is not only expected, but it is always forthcoming, since sincerity is part of Japanese etiquette. Should the host be particularly pleased with any design, his greatest compliment is extended by asking its originator to be permitted to keep it. The guests not so honored are expected to take their arrangements apart, carefully collecting all the little scraps and wrapping them in the napkins. These, with the implements of the art, are collected and removed by the host, that is, all except the scissors which the honored guest has used in constructing his design. These he solemnly tucks under his mat, where they are expected to be found by the host, who will understand that this little act is a graceful compliment, implying the humility of the guest, who is supposed thus to acknowledge superior taste in his host, who may wish to make some slight changes in the design.

After light refreshments and a brief silence (perhaps a prayer wafted to God Etiquette!), each guest takes his leave, carrying with him a little token of the entertainment in the form of a napkin folded to represent a cherry-blossom, an iris-bud, or a maple leaf, according to the rules of the season.

GARDNER C. TEALL.



JAPANESE LEAF TREATMENT IN STENCIL

## SOME FACTS ABOUT ART STUDY IN PARIS

In a few weeks the leading art schools of America will be closed for the summer, and then, as in former years, there will doubtless be a considerable exodus of ambitious young men and women to Paris "to complete their art education," or at least to enjoy a sojourn in the French capital amid the reputedly unrivaled advantages which that metropolis offers to the art student. The season makes pertinent a few remarks on the subject of this annual migration.

How many of the students who flock to Paris are prepared to reap the benefit of the influences they court? How many have any conception of the difficulties they will be forced to meet in realizing this dream of foreign study? A certain halo has been cast over the art schools of Paris, a certain glamour attaches to life in this Old World center of art education, and these are apt to blind the ambitious student to certain stern facts about which there is no halo, no glamour.

Indeed, a sort of fictitious glory is attached to the artist's calling by those unacquainted with the reality of the profession, and we have literary rhapsodies about artists' models, artists' studios, artists' methods, artists' triumphs, artists' whims and whimsicalities, and so on *ad libitum*. To the initiated this glory evaporates in humdrum experience, and the artist is simply a worker, like other workers.

In the same way the halo is being blown away from the Parisian art schools, and to the sensible aspirant for artistic honors the *Quartier Latin* is losing much of its charm. No one will depreciate the rank of the great art schools of Paris, or cheapen the value of the great Parisian art teachers. On the other hand, no one will extol the minor schools, or accord to them a rank comparable with that of hundreds of similar institutions in this country. To belittle the advantages offered by Paris and the Old World in general to any one who is fitted to appreciate and profit by those benefits would be puerile. Men like Abbey and Alexander have recently sounded the praises of the European art schools and museums, and they doubtless spoke from conviction, basing their statements on their own experience and observation.

Even the best teachers in the leading institutions of this country favor a post-graduate course of study in Paris. In making this recommendation, however, they criticise the general exodus, and qualify their recommendation to the extent of declaring that while a post-graduate course in Paris is especially desirable for the few, it is for the many a needless waste of time, and an unwise courting of hardship and danger. Certainly no good American teacher would recommend young American art students to go to Paris until they were sufficiently prepared by previous study to assimilate the influences neces-

sary for their development, and above all, no one would advise such students to go without adequate financial support during their stay.

If these requirements of maturity, attainment, and finances should be met by the male students, it is eminently more important that they should be met by the female students. The former are better able to endure uncertainties, and even privations, and besides, there is no comparison between the privileges accorded to the two sexes.

All art students are by courtesy budding Raphaels and Angelos until they have had an opportunity to prove to the contrary, which usually comes sooner or later. It is in art as in religion, a case of many being called and few being chosen. As a kindly critic pointed out a year or two ago, all these American art students in Paris take themselves seriously. Some of them are really serious. The hope and possibility of genius are strong within them. Paris offers itself as a great possibility when the end has come of student days in America, and in the absence or in defiance of warning the many take the step which good judgment would deny to all but the select few.

That a great number of students go to Paris to study art without a knowledge of the conditions that will there confront them, and without the necessary means to pay their way and live with ordinary home comfort, scarcely needs gainsaying. This is especially true in the case of young women. Some time ago an artist of distinction and experience who had studied in Paris and lived abroad, and who was thoroughly familiar with art education in the Old World, made public statement of a few facts which deserve attention. Said he:

"While the French studios for men are possibly the best in the world, those for women are far from being the same. Most of the women students there study art as part of a general education or for amusement, and the studios are naturally suited to their level, although the names of some of the great French artists may be heralded as critics. These same artists go through such schools in a perfunctory manner, taking but slight interest in the work submitted to them, and their remarks are of but slight practical use.

"It is to be hoped that some one capable of speaking of our American schools, but not in any way connected with them, may make clear to the American women how much may be had at home in the way of art teachers of the very best, the instructors being men whose names rank as high as those of many of the Frenchmen, while their interest in the work and their knowledge of and care of the feelings of their countrywomen are of a nature found only in America.

"When all is said, Paris, unfortunately, offers temptations to the artist that are indeed most difficult to resist. In simple truth it must be admitted that in the case of a student who shows unusual talent or genius—one out of a thousand, or out of ten thousand—Paris is essential. But Paris cannot create a genius, and for the vast majority—the nine hundred and ninety-nine out of the thousand—Paris is useless."



While allowing all praise, therefore, to the great galleries of Paris, and the liberal treatment accorded to artists in them, and while allowing equally unreserved praise to the best schools and the best teachers of the metropolis, American educators cannot be too insistent in cautioning immature, inexperienced, or poor art students in general, and female art students in particular, against rejecting what is offered them at home, and courting an unprofitable experience abroad.

The Fellowship of the Alumni of the Pennsylvania Academy of the Fine Arts, after mature deliberation, recently took up this subject



CHARACTERISTIC LIFE CLASS IN SCULPTURE

of foreign art study with a view to checking, or at least discouraging, the uncalled-for exodus of young and unprepared girls intending to study art in Paris. It submitted a circular to the board of directors of the Academy, designed to accomplish this purpose, but the paper was returned without the approval asked for, and the movement was abandoned. The position of the Fellowship, however, was well taken. Its sole object was to impress on the young women of America intending to study art three facts, and these are worth quoting:

"1. That American art schools have not only multiplied of late, but have improved to such an extent that, in the opinion of several of our leading American artists living both here and abroad, our schools are far superior to the studios for women in Paris. One reason for this is, that Paris studios for women are in all cases merely private speculations.

"2. American girls going to Paris have no conception of the life they will be forced to lead: the obnoxious companionship, the antiquated, disease-breeding sanitary arrangements in the dwellings, the scanty food and liability of illness resulting therefrom, the dirt, the



CAROLUS DURAN TEACHING A CLASS

dishonesty, etc. These things they cannot, except in rare cases, escape. While we would be wanting in respect to our fellow-countrywomen to suspect for a moment their ability to resist the temptations to which they are sure to be subjected, our object is as far as possible to do away with the necessity of exposing them to such.

"3. American girls seldom realize that Paris is no longer a cheap city, but on the contrary, a very expensive one. No young woman should think of venturing there without an assured income of at least

seven hundred dollars a year, and even with that sum she must expect to put up with many privations, especially if alone and unprotected."

This timely caution and advice to young women, incorporated in the fourth annual report of the Fellowship, recently published, should be as seriously considered by the young men who go abroad as by the young women to whom it is specifically directed.

It is the verdict of those most competent to pass judgment upon the matter that for the great mass of art students work abroad has more risk than reward, and hence, whether it be a step prompted by the ambition of the student or by the ambition of his friends or family, no student should go to Paris to study without careful consideration.

Many an art student talented enough to win a traveling scholarship has been hopelessly ruined by the privileges accruing from the honor won. Idleness, the dissipation of energies resulting from travel, and the temptations incident to residence abroad have robbed them of the proud prestige which they acquired in their American schools, and left them worse off than though they had remained at home. "*Verbum sat sapienti.*"

EDMUND C. TALCOTT.



## NOTES ON THE PARIS SALON

The Salon this year is notable—the Salon always is—but in general estimate it is notable more for its extent than for the intrinsic merit of the majority of the works shown. The great exhibition of the National Society of Fine Arts is scarcely equal to that of former years. It lacks brilliancy and vitality. It lacks especially originality of conception. When we say this, however, we should also say, in justice to the exhibiting artists, that if the standard of brilliancy, vitality, and originality is lower, the average of draftsmanship is markedly higher. The general tone of the pictures displayed is subdued, bordering at times on the somber. Whistler should feel especially complimented, since in point of color schemes Whistler dominates the show.

It will be of interest to the readers of BRUSH AND PENCIL to learn that America is especially well represented. There are nearly twice as many American exhibitors as of all other non-French artists put together. The number of artists who have oil-paintings in the Salon is four hundred and sixty-one; and of these thirty-nine are Americans, ten of the number being women. The exhibitors of pastels and water-colors are two hundred and forty-nine; of these sixteen are American, seven being women. Two of the sixty engravers represented are Americans. No American architects are on the lists of exhibitors, and there are only two American sculptors.

As evidence of the extent of the exhibition, which occupies the



entire west wing of the grand palace in the Champs Elysées, I may say in passing, that there are twelve hundred and three oil-paintings, five hundred and fifty-seven pastels and water-colors, one hundred and fifty-six engravings, two hundred and twenty-three works of sculpture, three hundred and twenty-seven objects of art, and eighty architectural designs. This is an excess over last year of two hundred and seventy-one oil-paintings, seventy-one water-color and pastels, and eighty-two works of sculpture.

The work of the American artists ranks among the best for its freshness and sincerity. Sargent, as might be expected, is conspicuous, and Whistler's work exacts the tribute of praise from all. The latter's small studies of female figures are among the best features of the exhibition. There is little novelty in Sargent's display, since among his canvases are his portrait of Delafosse, his portrait of the Wertheim sisters, and his picture of a young woman in the attitude of singing, which was in the galleries of the Royal Academy last year. Among the works of other Americans represented in the galleries are the portrait of Mrs. Hitchcock, by Gari Melchers, two delicately painted portraits by Cecelia Beaux, studies of moonlight seas by Alexander Harrison, a charming nude by Friesseke, a panel of Breton peasants by Elizabeth Nourse, in her best style; characteristic works by Eugene Vail, by Van Weyden, by Humphreys Johnston, by Walter Gay, by Miss Kate Carl, by Eleanor Norcross, by Childe Hassam, by Florence Este, by Mrs. MacMonnies, and by Mrs. Lee Robbins.

The Salon is never without its pictorial sensation, and this year it is Jean Weber's "La Machine," a canvas strong in drawing and superb in color, but of a character calculated to repel as well as to fascinate. It represents a huge dynamo surmounted by a nude female, whose red hair stands on end by force of the electricity. The ponderous fly-wheel of the machine in its revolutions crushes a multitude of human beings and creates a river of blood.

Of the other canvases shown, I shall mention only two or three. Lucien Simon's "Sœurs Queteuses," two sisters of charity talking with a middle-aged lady, all in black, and scarcely relieved against the equally dark background, is one of the strongest if not the strongest pictures in the exhibition, being instinct with vigor and veracity. Carolus Duran's great painting of his own family, a group of sixteen life-size figures, is doubtless the largest and most ambitious performance of the great painter. The painting of this canvas has evidently been a labor of love, and in its warmth of atmosphere and richness of color it must certainly be classed as one of the masterpieces of this class of painting. Dagnan-Bouveret contributes the best male portrait in the Salon in his picture of the painter Jerome, and Albert Besnard the best decorative panel. Lavery easily leads the English painters, and Sureda is no less conspicuous as the representative of Spain.

BLANCHE M. RUSSELL.

## REVIEWS OF NEW BOOKS

In projecting the Artistic Crafts Series of Technical Handbooks, under the editorship of W. R. Lethaby, D. Appleton & Co. have undertaken a most important work. There has of late developed in this country great interests in the arts and crafts, and yet there has been a singular lack of authoritative literature specifically relating to the different lines of work covered by this phrase. Those who have essayed to do artistic handiwork have felt the need of technical manuals at once succinct, comprehensive, and up to date.

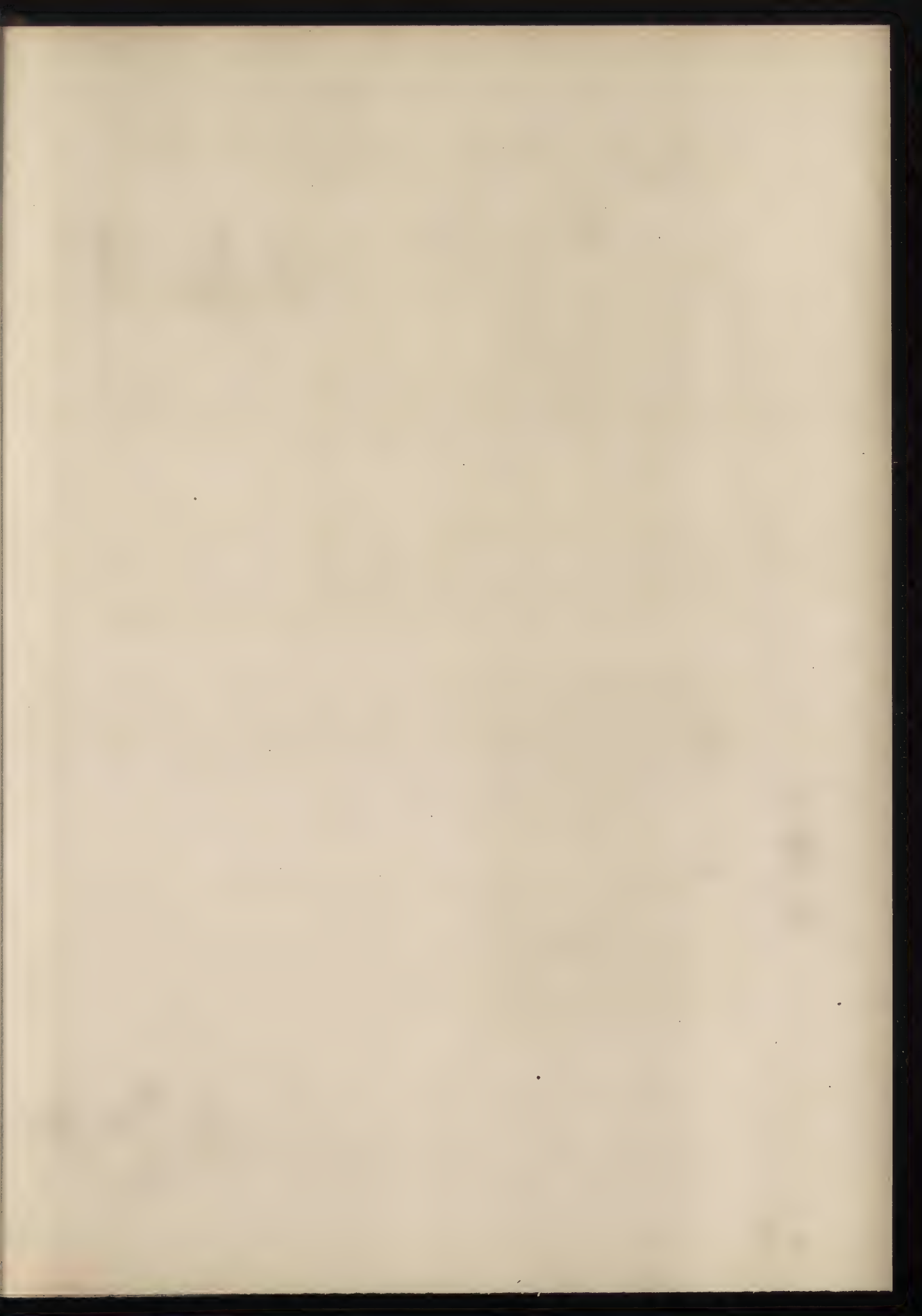
This is exactly what Mr. Lethaby aims to furnish. As he explains in his general preface, he intends to provide trustworthy text-books of workshop practice from the points of view of experts who have critically examined the methods current in the shops, and putting aside vain survivals, are prepared to say what is good workmanship, and to set up a standard of quality in the artistic crafts.

In the second place, he hopes to treat design itself as an essential part of good workmanship. For a century or more design has been considered a mere matter of appearance, and such ornamentation as there has been has usually been obtained by mechanically following a drawing provided by an artist who knew little of the technical requirements involved in the work. It is now recognized, thanks largely to Ruskin and Morris, that true design is an inseparable element of good quality, involving the selection of suitable material, contrivances for special purposes, expert workmanship, proper finish, and so on, far more than mere ornament. In the third place, the editor intends to have the projected series put artistic craftsmanship before people, as furnishing reasonable occupation for a livelihood.

In the initial volume of the series, "Bookbinding and the Care of Books," by Douglas Cockerell, the plan just outlined has been scrupulously followed. In the three hundred and odd pages of the book there is scarcely a fact respecting the manufacture, decoration, and care of books which is not to be found duly chronicled and specifically explained. The volume is naturally not one for popular reading—it was not intended for such. On the other hand, the book is simply written in clear English, and the work is enforced with a profusion of illustrations designed to elucidate the text.

Mr. Cockerell recognizes the fact that no one can become a skilled workman by reading text-books, and he has therefore sought to supplement, and not to supplant, workshop training for bookbinders. The work is doubtless the most thorough and comprehensive book on this subject yet offered to the public, and as such will find a hearty welcome among amateur and professional bookbinders, and among librarians and book-lovers in general.

For further book reviews, see advertising page 11.







THUNDER CLOUD  
Etched by Frederick C. Stahr  
Second Prize (Baldwin) 1899, National Academy of Design

DUOGRAPH PLATES MADE BY BARNES-CROSBY CO.



# BRUSH AND PENCIL

VOL. X

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No. 3

## FRITHJOF SMITH-HALD, NORWEGIAN LANDSCAPE-PAINTER

Some years ago the late Professor H. H. Boyesen, in an essay, quoted a characteristic passage from Henry James's "Transatlantic Sketches," relative to the art of northern Europe, and construed the trenchant criticism contained in the words as a supreme compliment.

Said Henry James: "The early German painters do not seem to have suspected that such a thing as beauty existed; the painter's mission in their eyes is simply to appropriate, ready made, the infinite variations of grotesqueness which they regard as the necessary environment and condition of the human lot."

Said Professor Boyesen, in reply: "I regard this as a tribute to the honesty of the German painters rather than a reflection on their sense of beauty. It would have been easy for Albrecht Dürer, for instance, who visited Italy twice and was intoxicated with the splendor of the Italian Renaissance, to subordinate his own vision of life to that of Mantegna and Bellini, and imitate the classical grace and the blooming color of their canvases. If he or Holbein had succumbed to such temptation (which a less sturdy genius would have been sure to do), there would in all probability have been no such thing as a German national art, but merely an imported Italian art applied to German conditions. To me the pathetic Teutonic ugliness of Lucas Cranach's 'Eve' was a happier augury for the future of German art than the charming distinction of Tintoretto, the joyous nobility and



WINTER'S COMING, NORWAY  
By Frithjof Smith-Hald





## INQUIETUDE

By Frithjof Smith-Hald

ease of Titian, or the rich academic beauty of Raphael would have been, as long as they were not indigenous, but would have had to be borrowed."

This little tilt of words was apropos of the honesty, faithfulness, and loyalty of the Northmen to their environment, and Professor Boyesen voiced a principle which must ever be taken into consideration by any one who would understand and appreciate a nation's art.

As a matter of fact, Norway can scarcely be said to have a distinctive national art, since its painters, influenced by Tidemand and Gude, who were educated at Düsseldorf, received their art impulse from Germany. Norwegian art, therefore, from its earliest beginnings, has in a general sense been German art cast on the new lines of Norwegian environment. Yet these sturdy sons of the North—among whom is Frithjof Smith-Hald, the subject of this article—have been men too patriotic in their sentiments, too loyal to the home of their fathers, too much imbued with the spirit of Norse independence, to be mere copyists, and consequently, while they openly avow their debt to Germany, as Germany acknowledges receiving its art impulse from Italy, they have sought to develop, and in fair measure have succeeded in developing, an art as thoroughly characteristic of northern latitudes as the art of the south is characteristic of Latin life.

Of this strong, virile art of the North comparatively little is known in America, and it is only of late years that the southern nations of Europe have awakened to the fact that work is being done in the



Scandinavian peninsula of sufficient merit to command their respect and admiration. The last winter exhibition of the Secession in Vienna was little less than a revelation as regards the art of the northern empires. The beauties of northern literature, especially of the literature of Viking days, with its motley mixture of savage and heroic qualities, have long been prized, and the display of northern art in Vienna showed that it, like the northern literature, was the product of a highly developed people, that it was founded upon racial instincts and traditions, and that it was true to the environment in which it had been developed.

In a word, the art of Norway represents a civilization of its own, depicts a peculiar landscape of its own, and stands in sharp contrast with the art of southern latitudes. Notwithstanding the German influence that has given direction to their efforts, these northern painters depict on their canvases a primordial home and a primordial landscape, and their work comes to us, as a close student has pointed out, like instinctive manifestations of the life of a primitive art impulse. They get direct what the artists of the South have to reach by the circuitous route of culture and tradition, and hence they offer us an immediate in place of a mediate art, an original art in place of one that is derived.

We must not forget, moreover, that this art of the North has been developed under conditions little calculated to stimulate and foster a



THE SHOWER  
By Frithjof Smith-Hald



WANE OF DAY, NORWAY  
By Frithjof Smith-Hald

generous growth. Professor Boyesen, himself a Norwegian, and prone from national pride to be an apologist for things Norwegian, lamented that a certain somberness of tone and narrowness of vision are the inevitable conditions of life in a small and poor country where there is but little wealth

and no leisure class, and where the mere struggle for existence absorbs so large a share of man's thoughts and interests. He admitted that the spectacle of Norwegian life itself suffered from a depressing scantiness, contractedness, and poverty of form and color, and that apart from the scenery, which in northern and northwestern Norway is sublime, there was nothing to feed the pictorial fancy, nothing to kindle the soul with the glow and thrill of joyous observation. He regretted that the pictorial genius of his country had as a rule been cramped and often crippled by lack of early opportunity, and that, despite the kindly interest and assistance of the government, the painters of Norway who had achieved distinction and independence owed their success to the recognition they had received, and the patronage that had been accorded them away from home.

In this regard Smith-Hald is no exception. His work has won for him international reputation and consequently international support. Happily doubtless for his development, his taste inclined him to landscape and seascape. He has indeed made some pictures on the coast of England, but for the most part he has devoted himself to interpreting and re-



EVENING, PEACE  
By Frithjof Smith-Hald

cording the fjords, mountains, and glorious atmospheric phenomena of his native country. The novelty of the scenes depicted, coupled with his own ability as a draftsman and a colorist, has centered on him the admiration of the art-loving public.

To appreciate the art of Smith-Hald one must know something of the country from which he drew his early inspirations, and to which, notwithstanding his changes of residence—he lived and worked in Paris twelve years—he has ever remained loyal. That country is



WAITING

By Frithjof Smith-Hald

austere, and yet it has certain beauties and a certain grandeur rarely if ever seen in southern climes. In a sense the very land savors of the stern heroic spirit of Viking days. It is the land of the Midnight Sun. Its atmosphere is distinctive, and crag and mere glint under a play of color unknown elsewhere.

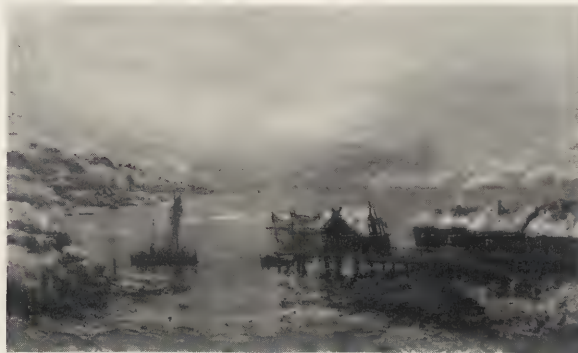
The life of the people has its joy and pathos, as elsewhere, and its poetry is the poetry of a simple life, worthy of transcription to canvas. But after all, this Northland offers more inspiration to the landscapist and seascapist than to *genre* painters and to the limners of types. Smith-Hald to-day is one of the best known of the Norwegian painters outside of his own country, and the secret of this doubtless is, that he recognized the beauties of the northern mountains and seas and made these beauties his art specialty.

Inherent in every painting worthy of the name is the poetry that inspired it, and a little pen-picture of the Northland by Marie Corelli



may give some hint of the richness and grandeur of the landscape which Smith-Hald has for years so industriously and sympathetically painted, and by which he is known to the art lovers of two continents. Says she, in "Thelma"—and her words may be taken as a literal description of many of Smith-Hald's choicest works:

"Midnight—without darkness, without stars! Midnight—and the unwearied sun stood, yet visible, in the heavens, like a victorious king, throned on a dais of royal purple bordered with gold. The sky above him—his canopy—gleamed with a cold yet lustrous blue, while across it slowly flitted a few wandering clouds of palest amber deeping as



FISHERMAN'S HOME, NORWAY  
By Frithjof Smith-Hald

they sailed along to a tawny orange. A broad stream of light, falling, as it were, from the center of the magnificent orb, shot lengthwise across the Alten Fjord, turning its waters to a mass of quivering and shifting color that alternated from bronze to copper—from copper to silver and azure.

"The surrounding hills glowed with a warm deep violet tint, flecked here and there with touches of bright red, as though fairies were lighting tiny bonfires on their summits. Away in the distance a huge mass of rock stood out to view, its rugged lines transfigured into ethereal loveliness by a misty veil of tender rose pink—a hue curiously suggestive of some other and smaller sun that might have just set. Absolute silence prevailed. Not even the cry of a sea-mew or kittiwake broke the almost deathlike stillness—no breath of wind stirred a ripple on the glassy water.

"The whole scene might well have been the fantastic dream of some imaginative painter, whose ambition soared beyond the limits of human skill. Yet it was only one of those million wonderful effects of sky and sea which are common in Norway, especially on the Alten Fjord, where, though beyond the Arctic Circle, the climate in summer is that of another Italy, and the landscape a living poem, fairer than the visions of Endymion."

This is not a fanciful word poem: it is a statement of fact. Marie Corelli but painted in words what Smith-Hald has painted so often in colors, but, however, with this difference, she described a scene with the enthusiasm which is born of a novelty that pleases and fascinates,



TWILIGHT, NORWAY  
By Frithjof Smith-Held







and he describes similar scenes with the interpretative sense inherent in him as a refined and sensitive poet and a native of the land.

These words by Marie Corelli have been quoted at length because, being general and faithful, they in a sense make unnecessary any detailed description of individual pictures, which of necessity must be halting and unsatisfactory. The pictures herewith reproduced will give a fair idea of Smith-Hald's choice of subjects, and the reader has but to think into the black and white prints something of the solem-



SUNSET IN THE FAR NORTH  
By Frithjof Smith-Hald

nity and grandeur, something of the spirit and color, something of the evanescent effects, something of the witcheries of earth and sky described in the extract, to have an appreciative sense of Smith-Hald's characteristic work.

To this strangely beautiful land, the marvel of all visitors from other climes, Smith-Hald has ever been faithful. Note the titles of some of his pictures, which may be taken as an index of all the rest: "Return of Fishermen, Norway," "Morning Walk, Norway," "Steamboat Wharf, Norway," "Winter Evening in Norway," "Winter Morning on the Coast of Norway," "Moonrise, Return from Mass, Norway," "Morning at Christiana Fjord," "Sunset Near Frondhjem, Calm in Fjord," "Bandaksvandet Lake, Norway."

This string of titles is not without its significance. It is eloquent of the devotion of the painter to his country, and hence a tribute to him.

Barring the few pictures descriptive of scenes in Cornwall on the coast of England, his themes are Norwegian. Before, like many another painter, he was impelled to seek the art influence of the Parisian capital, he had lived the life of the mountains and the fjords till it claimed him as its own and precluded the warping of his genius by the influence of the schools. The only effect of Parisian residence on Smith-Hald has been a refinement of his art, not a change of



LEVER DE LUNE  
By Frithjof Smith-Hald

character or loss of individuality. It has been one of the complaints in America that the students who go to Paris come back Parisian, and that as a consequence American art is little more than French art with American trimmings. In the case of Smith-Hald Norway has no such complaint. He is first and pre-eminently Norwegian in spirit and in theme.

There are certain features in Smith-Hald's canvases that are little less than omnipresent—a picturesque mountain slope, the craggy side of a fjord, a sameness of rich coloring in the sky, and above all, the midnight sun that never sets. These, however, are not witnesses of paucity of ideas or narrowness of interests and abilities; they are characteristics forced upon him by fidelity to the landscape he portrays. His is the country of mountains and fjords, of peculiar atmos-

pheric effects, of the midnight sun; and to eliminate any of these features from his canvases would be to paint, not Norwegian landscapes and seascapes, but studio compositions.

The fact that he has uniformly painted a strange reality has made him strong, and, as hinted above, the strangeness and at the same time the simple frankness of that reality may perhaps be counted as one of the elements of his popularity. The individual note, moreover, is ever present in his canvases. A pupil of Gude, subjected for twelve years to Parisian influences, and later to the art influences at Antwerp, where he was made member of honor of the Royal Society of Art, he has ever remained Smith-Hald, the Norwegian, and his work is as easily distinguishable as that of the greatest modern masters who have developed for themselves a distinctive style and pre-empted for themselves a special mode of treatment.

Smith-Hald's genius has been widely recognized, and his supremacy among landscape-painters of the North has been generally admitted. He has won many medals and decorations, and at the universal exhibition in New Orleans he was awarded a certificate for the best painting displayed. He is represented in the museum of the Luxembourg, in the museums of Lille, Reims, Bordeaux, Rouen, Boulogne, The Hague, Cologne, and many another of the leading art institutions in Europe and America. His work is of that peculiar character, both in composition and coloring, that lends itself readily to reproductive processes, and a number of his best paintings have been issued in gravures, photogravures, and color prints. Most of the pictures herewith produced are from protographs of recent work.

Zola has defined art as "nature seen through the medium of temperament." If this definition be true, then Smith-Hald's pictures are the best possible tribute to Smith-Hald the man. They are refined, poetic, direct, and natural. Without any suggestion of trickery or striving for effect, they are sympathetic bits of interpretation of a world unfamiliar to many if not most of his admirers; and for his work in thus presenting beautiful but unidealized transcripts of her scenery to the world Norway owes him a debt of thanks.

FREDERICK W. MORTON.





## EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY

The thirty-fifth exhibition of the American Water-Color Society, lately closed in New York, bore unstinted witness to two fads which one would gladly see the artists relegate to the limbo of undesirable experiments before the occurrence of their next annual event. One of these was an excessive partiality to low-toned color schemes, which, among certain workers in water-colors, has developed into something akin to a cult; and the other was a use of the medium for which the society stands pledged by its very name to be a representative in such a way as to suggest oils.

The one tended to rob the exhibition of much of its accustomed brilliance and sparkle, and the other to confuse, if not to destroy, the very nature of water-color painting, and to suggest hazardous—and to lovers of this form of art expression unpleasant—ventures on questionable grounds. This gloom of depressing tones and this lack of loyalty to the true spirit of water-colors could not fail to impress visitors to the American Art Association galleries, in which the display was made.

Among the four hundred and seventy-nine pictures shown, there were, of course, very many most beautiful and admirable specimens of work in water-color, and there were not wanting numerous reminders of the joyous life of former exhibitions. These bright spots and these examples of natural treatment served as a welcome foil for the aggregate of the less pleasing pictures.

Two hundred and twenty-two artists were represented, and among them were many whose names are not to be found in previous catalogues of the society. The list of the new-comers, however, disclosed no marked genius, and while much of the work of these comparatively unknown petitioners for public favor was full of promise, the older members of the society easily carried off the palm in point both of theme and treatment.

Apropos of the two characteristics of the exhibition just mentioned, one may say of this as of every other American display of paintings what G. A. Storey said of the recently opened Royal Academy exhibition in London: "The dissolving view is getting fainter, and new forms are appearing through it. In art we cannot go back, we cannot retrace our steps, revivals are impossible. There may be a Renaissance, a recurring wave may wash to shore what seemed lost treasures, but they come moulded and fashioned into different form. Art, though old as the hills, must be ever new, ever growing and



THE FINISHING TOUCHES. By Arthur J. Keller



SELLING THE CATCH. By Carlton T. Chapman



sending out fresh branches, for it is a living thing; and when it seems to die it is only resting for a while, to rise in even greater force and beauty."

The low-keyed tones which have been in vogue for some seasons with the New York Water-Color Society, and which are now appearing in the work of the older organization, are thus probably to be taken only as an evidence of the flux of popular taste and of the ambition of the artists themselves to supply novelty in the way of unusual effects. All this will doubtless be corrected at no future day by a recurrence of the bright legitimate treatment which to many if not most critics seems inherent in the very nature of water-colors. The treatment of water-colors so as to give the effect of oils, moreover, must be regarded as an excrescence on legitimate work which a saner policy will soon abolish.

There is an easy explanation if not an excuse for these fads of treatment, since one cannot shut one's eyes to the fact that the people who patronize art exhibitions have for some years been impelled not less by curiosity as to the nature of the shows than by love of art productions. Acres of canvas and paper are annually hung on gallery walls for the inspection of a comparatively limited public. The devotees of art have their *ennui*. It is not surprising if a plethora of oft-recurring themes and treatments should pall, and it is no less surprising if the artists should rise to the occasion, like chefs in a hostelry, and furnish new æsthetic pabulum, and seek to please a jaded palate with odd assortments of ingredients and unheard-of spices and other trimmings. When all is said and done, however, one ventures the hope that the next exhibition of the society will show a greater preponderance of the brighter and higher-keyed work of former years.

Among the old contributors to the exhibition who seem to have escaped the mania for flat or neutral tones was Childe Hassam, whose pictures commanded attention by their brightness and naturalness. His work, as evidenced by four or five examples, was water-color in the fullest and truest sense. His "Beach at Broadstairs" was one of the most finely and brilliantly executed pictures in the galleries. Hassam's work is strictly individual, but it has the individuality that is characterized by sanity. He sees things brightly, and be it on canvas or water-color paper, he seeks to record his impressions as he receives them. In his way he is a daring experimentalist, but it must be said of all his efforts that he does not run to gloom or oddity for the sake of mere effect.

The same may be said of a number of other contributors to the society's display. George F. Of, Jr., for instance, showed a charming sunset, original in conception and even daring in its rendering of gorgeous colors. His picture was as pleasing as it was effective. Albert L. Groll was loyal to his medium, and his "A November Evening" and "A Gray Day" were among the choice works in the



exhibition. Two of Alexander Schilling's pictures were also characterized by the same sterling qualities, being eminently personal and



PUPPIES  
By J. G. Brown

at the same time true to nature. His "Fields and Sky, Afternoon," was an exceptionally careful composition, conveying the impression



THE TWILIGHT'S THOUGHTFUL HOUR. By Henry Farrer



A NEW ENGLAND HARBOR. By F. K. M. Rehn

of great spontaneity. It was simply a horizontal line of fields arched by a vaulted sky and marked by sweeping cloud masses and vertical trees. But it had the charm of being a natural scene truly interpreted.

So, too, with his "Passing Storm," in which a green meadow, just freshened by a rainfall, was rendered doubly attractive by a fleeting rainbow.

Charles P. Gruppe's three Holland scenes were as good as anything in the line of water-color that he has lately contributed to exhibitions. They were Dutch in sentiment, Dutch in conception, Dutch in treatment, but they were true to their medium, effective in point of technique, and pleasing in theme. Edward Potthast's "Sail by Moonlight" and "In the Gloaming" were also fine specimens of water-color. The luminous sky and the able suggestion of motion of the former made it a marked picture; the latter was less pleasing, but was no less characterized by judicious treatment.

No grudging meed of praise, too, may be accorded to the work of Edmund H. Garrett, which was marked by fine breadth of treatment; to two



ROSES  
By Harriet Sartain



scenes of old New York and a sympathetic bit, "Winter Moonrise," by Everett L. Warner; to seven landscapes depicting woodcutters, all clever arrangements of grays, greens, and browns, by



CLOCK TOWER, LA ROCHELLE, FRANCE

By Colin C. Cooper

Frank Russell Green; to nine pictures by Charles Warren Eaton, of varied theme and interest; to E. Irving Couse's "At the Spring," showing sheep coming to drink; to A. I. Josephi's "Coming Storm," which was replete with sentiment; to the contributions of F. Hopkin-

son Smith, especially "The Morning Hour—Piazzatta," which was one of this artist's most pleasing Venetian scenes, disclosing a clever use of architectural background; and to Carlton T. Chapman's char-



CANAL AT THE HAGUE  
By C. P. Gruppe

acteristic pictures, of which "Selling the Catch" was especially worthy of mention. Several of these works are given herewith.

Arthur I. Keller's "The Finishing Touches," which won for him the William T. Evans prize of three hundred dollars, was an espe-

cially clever bit of realism, which by common assent well merited the honor accorded it, being rich in illustrative qualities, which doubtless emanated from Mr. Keller's principal occupation. The picture showed the interior of a studio in which an auburn-haired girl artist was just putting the finishing touches to the portraits of an old couple who gave manifest evidence of resignation to the onerous task of sitting. The interior was finely worked up, the character and condition of the sitters were well expressed, and the earnest intent of the pretty artist was admirably incorporated in both pose of body and expression of face. This is the fifteenth time that the Evans prize has been awarded, and it may be of passing interest to the reader to know that Mr. Keller is the fourteenth man who has won it, the prize having been awarded to only one woman since its establishment.

Referring again to the reprehensible use of body color as though it were oil, thus giving a dull, lack-luster, opaque effect foreign alike to both media, one may mention a picture or two that stood out conspicuously among the offending works. Ross Turner's "Phantom Ship" was unquestionably a strong picture. It had a well-suggested movement of sky and water; the big galleon in the foreground, and the phantom ship dimly shadowed in the hollow of massive clouds, were well conceived and well executed. The picture was one to arrest if not to hold the spectator's attention. And yet the forcing of the medium beyond its legitimate limits made the work neither the one thing nor the other. It was a hybrid between water-color and oil, lacking the brilliancy of the one and conviction of the other.

Henry B. Snell, in his "The Cove," was another offender in the same way. He was only half successful in adjusting by his use of material the white water of the pool and the green verdure of the hill beside it. The impression conveyed was that of an unfortunate trick, that of making water-colors masquerade as oils. Indeed, some of the pictures exhibited, as if still further to confuse or obliterate the accepted medium of the society, had actually been varnished after the manner of oil-paintings, a practice that could find no excuse or justification beyond the ill-advised whim of a willful innovator.

Among the new-comers, James H. Gardner-Soper had two pictures that merited more than a passing notice, "October Evening, The Music Lovers," and "The Japanese Legend of Urashima and the Sea-God's Daughter." The former was a clever bit of realism, showing marked individuality of character in the different figures, and the latter a fanciful conceit, depicting the water princess as a fish with a woman's face, in the act of diving. The works shown bespoke unusual promise for the artist. The same encouraging word may be said of C. H. Pepper, who showed some exceptionally interesting figures; of C. C. Mase, who had on exhibition two good bits of realism in "A Shipyard in Winter" and "A Bit of Chinatown"; of Miss Harriet Deen, who contributed some good flower pieces; and of





EDGE OF THE FOREST. By Frank Russell Green



THE POND. By C. Harry Eaton

E. Mars, who seems to have gleaned inspiration from Boutet de Monvel, and whose "A Caller," a picture depicting a little girl in cap



JESSIE

By James Symington

and muff half lost in a big chair, was one of the pleasing pictures of the exhibition. Several other pictures by new artists were pleasing.

One missed few of the accustomed exhibitors, each of whom adhered closely to his usual line of work. Thomas Moran showed



four of his incomparable views of Colorado, Utah, and Arizona; J. G. Brown, more of his street urchins and puppies; W. T. Richards, a picture which he has never excelled, in "Moonrise," showing a bit of shore-land quite remarkable in conception and treatment; George G. Maynard, another "Water-Witch," even more sensuous and pleasing than his former effort; Henry Farrar, seven bits of landscape, that showed his devotion to Corot; Austin Needham, two noteworthy works in "Moon of Autumn" and "A Nocturne"; James Henry Mosler, eight pictures, varied in theme and all of excellent quality.

Other artists, whose work merited extended notice did space allow, were Mrs. Rhoda Holmes Nichols, Merritt Post, Miss Althea Platt, R. M. Shurtleff, James Symington, A. T. Bricher, Frederick Dielman, H. Bolton Jones, George H. McCord, T. W. Wood, George H. Smillie, Alfred Fredericks, Miss Fidelia Bridges, C. C. Griswold, Arthur Parton, Walter Satterlee, Walter L. Palmer, F. K. M. Rehn, E. Wood Perry, W. H. Drake, Miss Alice Woods, Harry R. Poore, Everett L. Warner, Harry Fenn, Anna C. Murphy, S. P. R. Triscott, M. Petersen, G. E. Burr, J. E. Bright, Charles C. Curran, and M. F. Ochtman.

As might be expected in a collection of upward of five hundred water-colors, there were, together with the meritorious works, the usual number of trifling themes cleverly treated and ambitious themes bunglingly executed. On the whole, however, the average standard of the works shown was fully as high as in former exhibitions. Many, perhaps, would not regard the predominance of low-keyed pictures as militating against the interest of the show—this is necessarily a matter of taste—for in point of fact many of the finest water-colors shown in the galleries were of this character. The writer simply confesses a partiality for the brighter works formerly in vogue. He is willing to let the cult of the low-toned artist thrive until fashion calls a halt, and in the mean time is frank to acknowledge the merit of much that does not suit his fancy. For the deliberate treatment of water-colors as though they were oils, however, nothing can be said in justification, and the sooner the members of the society recognize this fact and use their accepted medium legitimately, the better for their exhibitions.

C. HOWARD DUDLEY.



## A QUARTETTE OF FIGURE STUDIES

The following four figure studies from life will be interesting to the reader, not merely from their grace and beauty, but as specimens of the work being done by the students in American art schools. They are reproduced here by courtesy of the Art Institute of Chicago, in whose class-rooms the original drawings and paintings were executed, and of whose instruction they are an exemplification.





STUDY IN OIL FROM LIFE  
By Louise A. Perrett  
Art Institute of Chicago, 1902



STUDY IN OIL FROM LIFE  
By Allen E. Philbrick  
Art Institute of Chicago, 1902

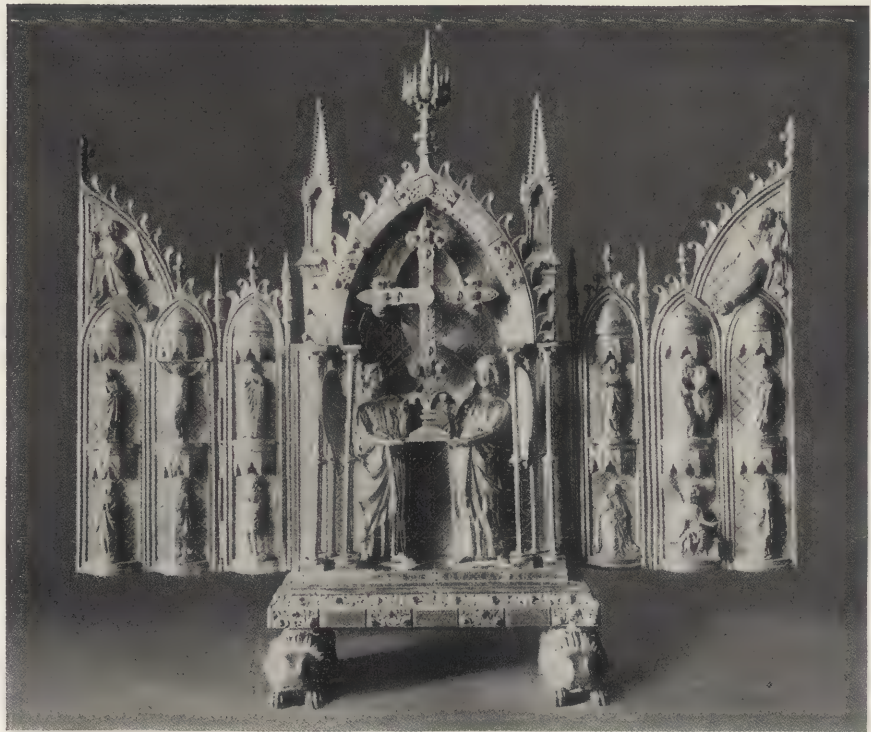


CHARCOAL STUDY FROM LIFE  
By N. P. W. Swanson  
Art Institute of Chicago, 1902





CHARCOAL STUDY FROM LIFE  
By Pearl H. Cook  
Art Institute of Chicago, 1902



RELIQUARY OF THE TRUE CROSS  
Executed in Flanders in 1254

## THE ROTHSCHILD LEGACY TO THE LOUVRE

The present is pre-eminently the age of magnificent gifts to public art institutions, and among the most notable bequests of recent years is that of Baron Adolphe de Rothschild to the Louvre Museum. This wonderful collection of articles of vertu, of which scant information has been sent to America, is now open to the public.

Seventeen new apartments in the famous building have lately been equipped for the accommodation of the institution's treasures. These occupy an entire wing on the north side of the structure, and it is in one of these specially prepared apartments that the Rothschild collection, which is estimated to be worth over four million dollars, is displayed. The collection, gathered into one grandly decorated apartment, comprises mainly gold and silver church ornaments dating back from the Middle Ages.

A few words of detailed information respecting this wonderful collection may be acceptable to the readers of BRUSH AND PENCIL. The

articles are with a few exceptions notable works of the goldsmith's art, and the peculiar significance of the bequest is, that the Rothschild's collection connects and supplements other important collections in the Louvre. Rich as is this celebrated museum in articles of virtue, it has been dependent for this class of work upon the generosity of friends. Thus the marvels of art that have been gathered together have lacked continuity, and the Rothschild gift happily fills some conspicuous gaps that formerly existed in the gallery of Apollo.

A warm friend of the Louvre, Baron de Rothschild wished the collection on which he had spent a fortune to be domiciled within its walls. At the same time he was anxious that the collection should be shown in its entirety, and he had the foresight to bequeath the sum of fifty thousand dollars for the express purpose of suitably furnishing and decorating an apartment which, in sober elegance, should be suitable for permanently housing these magnificently jeweled church pieces of the Middle Ages.

The utmost care was taken in equipping the room, and its rich distinction is now the marvel of all visitors. A beamed ceiling was transported from a Venetian palace for the apartment, the distinctive features of which are gold compartments on a blue ground. The walls of the room were hung in red damask over a high walnut wainscot, and the lines of the ceiling were repeated in a hard-wood floor of oak, mahogany, and elm.

For the decoration of one end of the room a remarkable French tapestry



CUSTODIA

Executed in Spain, Fifteenth Century





STATUETTE IN BRONZE  
School of Michael Angelo

To further decorate the home of the collection, two pieces of sculpture have been added, one a bas-relief in white marble of a Madonna holding the infant Jesus, of the Florentine school, and the other a statue of St. Martha, having a palm branch in one hand and an open book in the other. This latter work is of the Champagne school. These two pieces of sculpture are eminently in keeping with the character of the collection, as is also a smaller piece of

of the fifteenth century, representing the Miracle of the Loaves and Fishes, was secured. This is magnificently decorative in its effect, despite the fact that the composition and figures of the piece betray an almost ridiculous anachronism. Christ, the Christ of Nazareth, is surrounded by crowds of typically Flemish people, ranging from the rabble in wretched habiliments to personages of importance in sumptuous robes of state. The scene on the tapestry is characteristic of the early Flemish paintings—the usual formal composition with its line of hills in the horizon. The blending of colors is superb, the intensity of the reds, blues, and greens having been mellowed by age and shorn of all suggestion of vividness likely to offend a refined taste.



A PYX  
Beginning of Sixteenth Century

box-wood carving representing St. Catherine, with her foot on the tyrant before her. This latter piece is of exceptional workmanship.



BAS-RELIEF OF WHITE MARBLE

By Agostino di Duccio

Florence, Fifteenth Century

This note as to the room and its decorations is given merely to furnish a setting for the incomparable collection itself, which is unquestionably the finest exemplification extant of the work of the



goldsmiths of Italy, Spain, Flanders, and Germany. The collection contains only one object antedating the fifteenth century, a reliquary of the true cross in engraved and embossed silver-gilt, which belongs to the thirteenth century, having been executed for the Abbey of Floreffe, in Flanders, by order of Abbé Pierre de la Chapelle in 1254.

In church articles belonging to the fifteenth and sixteenth centu-

ries, however, it is especially rich, and for the goldsmith's art of these two centuries the sumptuous room in the Louvre, therefore, offers the student opportunities for investigation that can be had nowhere else.

The great polyptical reliquary, of which a photographic illustration is here-with furnished, is an exquisite piece of work both in design and execution. The central panel, suggestive of the entrance of a Gothic cathedral, shelters two angels who hold the cross, and on either side, in high relief, are smaller figures in silver-gilt. All the figures are wrought with as scrupulous care as the most pre-tentious art productions of the Middle Ages.

One of the most interesting features of the collection is the remarkable series of reliquaries, monstrances, and pyxes. Most



A PYX  
Italy, of Fifteenth Century

of these belong to the fifteenth century, but whether the pieces were executed in Flanders, Germany, or France it would be hazardous to venture an opinion. There seems to be less doubt about the source of a number of interesting and exceedingly valuable reliquaries, which doubtless come from Flanders, experts say from Ghent. These objects are of various shapes, but their style and workmanship betray a common origin. One is a rectangular silver-gilt reliquary flanked by two pinnacles, another is round with a silver medal engraved in the center, and still another is shaped like a chapel, against which rests an exquisite statuette in gilt-bronze.



To enumerate or briefly describe the almost priceless treasures gathered together in this collection would savor of a thankless task, since such references would give no hint of the intrinsic beauty of the pieces. Besides, tastes have changed. The art of the world during the times represented by the articles in this collection was practically centered in the church. It was not the art that we of to-day most prize. Thus, magnificent as are the articles shown and exquisite as is the workmanship of which they are a witness, they to-day will to a large percentage of visitors have an antiquarian or religious rather than an art interest.

The objects, however, be they ecclesiastical jewelry or pyxes, reliquaries or monstrances, pastoral staffs or holy-water rods, gildings or enamels, statuettes of the Virgin with the infant Saviour or statuettes of the saints, are all eloquent of the dominant concern of the times, religion, and equally eloquent of the painstaking, plodding craftsmen, whose ambition aimed at perfection in their work, and who had devotion enough to their task to labor for all time.

To the average visitor the Rothschild collection, with all its gilt and jewels, would scarcely suggest its enormous value. It is distinctively an Old World collection, and one that would scarcely be possible in America. Indeed, it is to be doubted if any patron of an American institution similar to the Louvre would have sufficient interest in this form of art product to gather up the symbols of faith



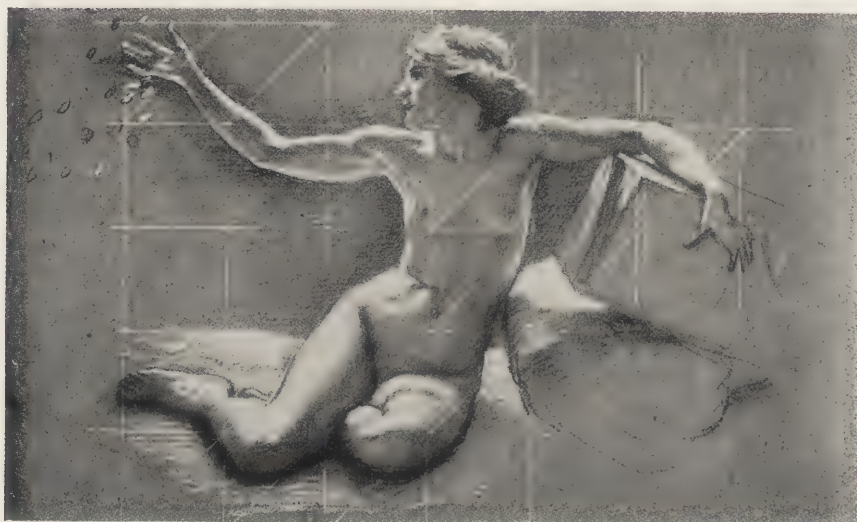
SAINT CATHERINE  
Carving in Box-wood

and trappings of ritualism and invest millions in them as did Baron de Rothschild. Benefactions in the New World would probably take a more practical or modern trend.

But it is not to be forgotten that there is a secular, the purely art side, to every object in the Rothschild bequest. Its strictly ecclesiastical character in no sense militates against its value to the student of craftsmanship during the period covered.

PARIS.

ETIENNE MOURET.



STUDY FOR NYMPH  
By Sir E. J. Poynter

## THE MAKING OF A PICTURE

A year or more ago an article was published in *BRUSH AND PENCIL* on the evolution of a picture, setting forth the artist's use of studies, and showing how, step by step, he progressed from the first crude outlines to the finished work. To the practical artist that article was a chapter of "shop talk"; to the layman, however, though well informed upon art matters, the recital of commonplace facts was of unusual interest, since in the enjoyment or admiration of a finished picture one is apt to forget the laborious if not painful steps by which results are obtained.

The many characteristic illustrations of that article showed admirably the variety of studies artists have to make, but they lacked continuity and definite application. Two of the most admired paintings



in the recently opened exhibition of the Royal Academy are Sir E. J. Poynter's "Storm Nymphs" and George H. Boughton's "A Fallen Angel." It has pleased these two artists to make public the preliminary sketches entering into their compositions. These studies, together with the finished pictures, are herewith reproduced as a



STUDY FOR NYMPH  
By Sir E. J. Poynter

supplement to the former article in BRUSH AND PENCIL, and will repay the closest examination by any one interested in art methods.

The average art lover who visits a gallery to enjoy the pictures exhibited is usually the creature of impressions. He sees a canvas, and approves or disapproves, extols or condemns, and rarely gives himself the trouble of asking why. Indeed, if he should ask why, the probability is he could not give a satisfactory reason. It is the general effect that elicits his admiration or excites his tacit or expressed criticism.





STUDY FOR NYMPH  
By Sir E. J. Poynter

To the artist himself, however, reasons are all-important. He knows how fatal is the mistake of bad composition, of falsely placed accents, of a wrong disposition of high lights and low lights, of ill-advised arrangements of color. He knows that in painting, as in other fields of human interest, it is but a step from the beautiful to the repellant, from the sublime to the ridiculous. He knows the value of covering up the evidence of his toil and travail, and what a trifle will often divert the spectator's mind from a noble idea pictorially expressed to the mere mechanics of execution.

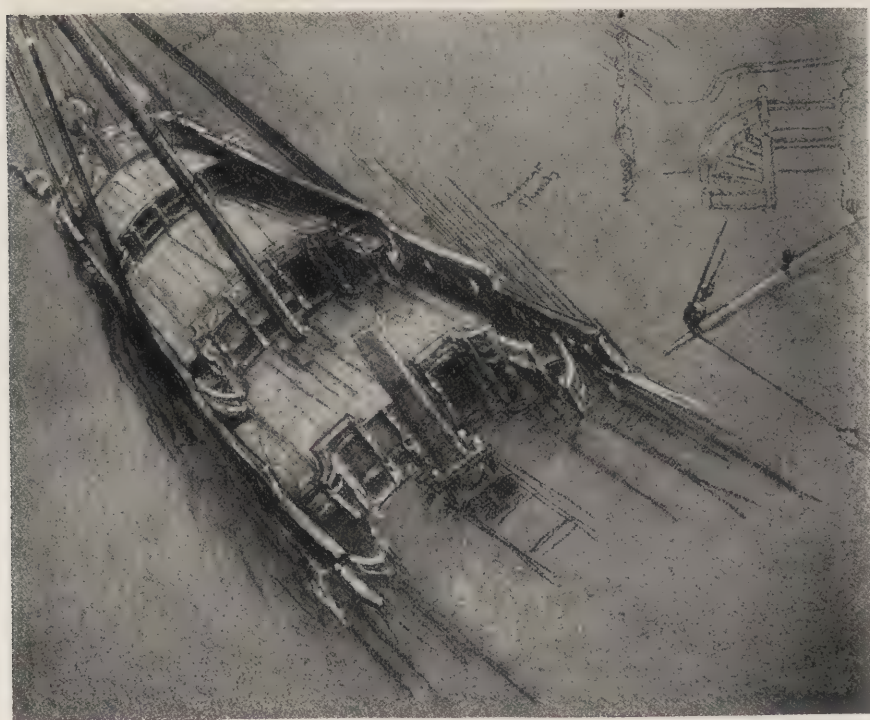
The happy effects must seem as though they came spontaneously, by inspiration. An author may blue pencil his own copy, cross out, amend, interline, paste in new sentences or paragraphs if necessary, and the kindly printer comes as an intermediary between him and his reader. Thus the printed page gives no hint of the labor of composition. The painter, on the other hand, can rely on no such intermediary. His copy is the spectator's text. His changes or emendations, however carefully they may be covered up, are more than apt to betray themselves to the detriment of the impression he wishes to convey. Hence, nothing can be left to chance; little can be left to alteration. Correctness of initial plans are all important.

The artist's only recourse is to make careful preliminary studies,

and even these can only be made tentatively, subject to such modifications as may be necessary when the various figures entering into a composition are given their proper position and the many studies are co-ordinated into a well-balanced whole.

The various studies entering into the "Sea Nymphs" speak volumes for the conscientious, painstaking labor of Poynter, but only an experienced artist would appreciate the difficulties encountered by the veteran painter and understand the modifications made necessary in the final grouping of the studies. The reader will note, for instance, the detailed way in which the study for the wreck is worked out, only to disappear almost entirely in the finished picture, where little remains of the original sketch save the angle of its disposition. The exigencies of the composition obliterated all the rest.

The beautiful study for the head of the seated nymph, it will be noticed, has been materially changed. The head, supremely beautiful, is that of a frail, slender woman, and did not fit the rotundity of form desired in the figure. Otherwise this nymph in the finished picture is fairly faithful to the original study. In the recumbent nymph in the



STUDY FOR WRECK  
By Sir E. J. Poynter



foreground, again, the changed disposition of the high lights will be observed, necessitated by the requirements of the picture as a whole.



WATER-COLOR STUDY FOR COMPOSITION  
By Sir E. J. Poynter

The separate upturned arm in the study tells of an unsuccessful experiment. It was doubtless the painter's thought to have the nymph's arm in that position, but the angle of the arm coincided too



nearly with the angle of the leg, and the parallel lines had to be abandoned. Otherwise the effect would have been almost fatal.

Even the water-color study for the entire composition was radically



STORM NYMPHS  
By Sir E. J. Poynter

changed in transferring it to the canvas. Details of the painter's original scheme were omitted, others were introduced, the accents were changed all over the picture. And it is safe enough to say that not a single change was made without its being necessitated.



STUDY FOR A FALLEN ANGEL  
By G. H. Boughton



Presumably Poynter started with the merest outline, just a few hints here and there to fix the idea he wished to express. Then followed separate studies of the animate and inanimate figures entering into the picture; then the co-ordination of all the figures in the composition. Concessions had to be made all along the line—concessions to the figures themselves, concessions to the composition, concessions to the coloring. No change was made hastily or without adequate reason. Just as a change of word in a paragraph often necessitates



A FALLEN ANGEL  
By G. H. Boughton

numerous other changes, so in the evolution of the picture a change of form or accent in one place necessitated corresponding changes in other places.

Of all this toil and trouble the finished painting in its magnificent beauty gives no hint or suggestion, and it would have been a rare treat to any lover of art to have watched the progress of the work and noted its gradual transformation from a series of pictures into one, from sketches in themselves beautiful into a painting still more beautiful.

And so with Boughton's "A Fallen Angel." Here we have only one figure study, and to the casual observer this preliminary sketch appears practically unchanged in the finished picture. As a matter of fact, the change is enormous. The study is a transcript from life. It is the nude torso of a woman of flesh and blood. In the finished



picture the flesh and blood of the study are subordinated to the idea to be expressed, and the figure is painted with due regard to the other component parts of the composition. Boughton's picture is simpler than that of Poynter. The scheme is less complex, and hence fewer radical changes were necessitated.

It will thus readily be understood that the task of the painter or illustrator who conscientiously works from models in his loyalty to fact is not an easy one. Frequently the study, in a sense, is more interesting than the figure into which it evolves. In making his sketch from a model the artist is dealing with an individual, and much of this individuality is necessarily lost in transferring the study to the picture. The model probably only had traits that approximated the artist's conception, and in working out his idea the artist was obliged to supplant the character of the actual with a new character that fitted his ideal.

This, doubtless, is what was done in the case of both the pictures of which this notice is written. The accompanying sketches, however, tell their own story fairly well, and if they impart to the non-professional reader any comprehension of the amount of work involved in the production of a work of art like a painting, their use here will have subserved its purpose.

HENRY E. FYFFE.



## INFLUENCE OF AMERICAN EXPOSITIONS ON OUTDOOR ARTS

Apropos of the St. Louis Exposition, which promises to rival in magnitude and beauty the great American expositions that have preceded it, a word may be said of the influence of these gigantic enterprises in giving definite direction to artistic effort. We cannot shut our eyes to the fact that much of the alleged benefit resulting from them is fictitious, at least problematical.

Ostensibly world's fairs are promoted to enable all countries and states to display to many people their natural advantages and resources in such a manner that colonists and capitalists will be induced to develop them; to enable manufacturers and other producers to extend trade by displaying their products; to display works of art and the results of sociological, philanthropic, and religious efforts; and to bring together in conference the representatives of all such activities for an exchange of ideas and mutual acquaintance.

Really world's fairs are promoted to "boom" a city and to induce our national and other governments to put money into the coffers of local merchants. Local subscriptions are invariably solicited on the ground that the fair will draw a certain number of visitors, each one

of whom will leave a specified sum of money, of which each local contributor must surely gain some part.

Each exposition is followed by a local contention as to whether the city was or was not benefited on the whole by the undertaking. Presumably the division of opinion lies between those who did and those who did not receive what they regarded as a fair share of the governmental and individual contributions to the city's welfare, with a sprinkling on the one side of those of the real workers, to whom the honors they received were not enough to offset their labors, and on the other side of those whose vanities were pleasantly tickled. In any event it is safe to say that no city once having gone through the throes of a world's fair will attempt another in this generation, even if it were possible again to induce a paternal government to lay a few million-dollar eggs in the exposition nest.

A city probably receives directly from the exposition more money than it actually expends, but indirectly the loss is probably much greater than the gain. Many of the "boomers" of the fair have little to lose and much to gain. The substantial and far-seeing citizens are compelled to contribute time and money from a feeling of loyalty to their city. They know that without such contributions the fair would be a failure. Many of them know, too, that the same amount of money and energy expended upon the improvement of the city, the improvement of the condition of the people, and the development of its industries and resources would result in an infinitely greater permanent gain. They know that much local capital will, in view of the fair, be tied up in undertakings from which no return can be expected for a long time after the fair closes, and furthermore, that the exposition will lead capitalists to invest money in other localities that otherwise would be invested at home.

This, of course, is the selfish point of view, but it is, I believe, the point of view that will result in defeating, after the St. Louis Exposition, any further attempts at a great world's fair for a long time, unless it may be at the national capital, directly under the auspices of the United States government, with periods of special interest and special transportation facilities and rates to draw citizens from all parts of our own and foreign countries. At Washington there is and always will be the best representation of the country's resources arranged in the most instructive manner. It is likely that there will continue to be local expositions in which local resources will be effectively displayed. If they could be in a sense outposts of a great permanent exposition at Washington, which could establish traveling exhibits for their benefit, they would be of far more permanent value than the theatrical outbursts of local pride represented by the quarter-century exposition period that is passing by.

It is of course difficult to trace or measure with definiteness the results of a world's fair. The millions of visitors to our great expo-

sitions must, however, have been quickened intellectually by what they saw, and must have carried away with them ideas and ideals which they have sought to realize in their home surroundings. Thus one of the most important results of expositions, as far as they relate to the material and æsthetic welfare of our nation as a whole, has been the advancement of the outdoor arts as represented by landscape design, architecture, sculpture, the closely allied industries of floriculture and horticulture, and so forth, and the closer personal and professional relations that have grown out of the design and execution of the plans for these world's fairs. Here is a tangible and permanent result.

Well-organized, united action of this character began at the World's Columbian Exposition at Chicago in 1893. We must not overlook, however, the Centennial at Philadelphia in 1876, and its very marked influence upon the outdoor arts. Here the design of buildings and grounds was governed very largely by the engineer. The architectural profession did not then have the influence which it has now, and landscape design was represented by only a few able men, whose public work had been confined almost wholly to public parks, the design of which had not at that time developed sufficiently in beauty for people to realize that the profession would eventually stand at the head of the arts of design.

The so-called Queen Anne style of architecture, the general use of hardy rhododendrons, and the introduction of bedding-out designs in tender plants were direct outgrowths of this exposition. The introduction of rhododendrons was of real, permanent value. The use of bedding-out plants developed into a craze almost as bad as the tulip mania of the Dutch, and its more ardent devotees devised such astonishingly curious and ludicrous conceits that discredit was cast upon such a use of plants. This, coupled with the excessive cost and the comparatively short period of perfection, is resulting in the gradual abandonment of the bad as well as the good features of bedding-out.

The less said about the Queen Anne house the better. It was a bad case of architectural jimjams, from which the ready-made plan architects have not yet recovered. The good architect of to-day simply gasps and says nothing when this period is mentioned in his hearing.

The Chicago World's Fair grew out of a sympathetic, harmonious, and united effort on the part of the ablest men of the outdoor art professions to secure perfectly proportioned groups of buildings with suitable landscape environment and perfection in detail. No other exposition in this generation has come or will come as close to the highest ideal as this, because so many men of equal ability cannot be induced to give their time and best thoughts so unreservedly to such a problem again.

The influence of the Chicago exposition upon the men engaged





PORTRAIT OF AN OLD WOMAN  
By Georg Jahn  
From an Etching





in the outdoor arts was positive and direct. That it was a profound inspiration to architects to do better work was made evident almost immediately in a better class of business and residential buildings. It gave professional men and the people at large a conception of the profession of landscape architecture as a fine art, and its importance as a dominating factor in determining the fundamental plan of grounds and building location in an important scheme of this character that nothing else had done, for it was generally known that the site was adopted on Mr. Olmsted's advice, that he outlined the general plan in his report, and was one of the confrères who placed the first draft of the plan upon paper, and that all landscape work was under his direction.

The sculptors and mural decorators also opened a broader field of usefulness by their work at Chicago. Since this fair the men and women of the allied fine art professions have been coming closer and closer together in their relations. They are seeking to co-operate with one another more frequently in public and private work. A natural outgrowth of this co-operation is the serious and practical consideration of comprehensive schemes for the promotion of civic beauty that will after a time make America the most beautiful country in the world.

Every important exposition that has followed the Chicago World's Fair copied the essential features of its plan. The California Mid-winter Exposition immediately following was not an artistic success, taken as a whole, and it did serious injury to and left undesirable mementoes in a beautiful park. The Omaha Exposition was an artistic success so far as buildings were concerned, but it followed the lines of the Chicago fair too closely, and suffered by comparison. The Atlanta and Nashville expositions were lacking in the beauty and unity that gave the Chicago and Omaha exhibitions distinction. Their average of excellence was high enough, however, to have an influence for good upon the whole South, as will be true, undoubtedly, of the Charleston Exposition.

The work at Buffalo was taken up in the same spirit as it was at Chicago by a different group of men. No one can deny the brilliancy and beauty of many portions of the exposition. There was not, however, that careful and successful adjustment of proportions that was the hall-mark of great minds acting harmoniously at Chicago. It was, to use a recent expression, the "frozen music" of a remarkably successful vaudeville entertainment, not that of a grand opera.

The color scheme, a most difficult problem, was well handled. So also was much of the planting in interior courts and about the base of important buildings, the use of the upright forms of red cedar and poplar growing out of masses of shrubs at salient angles of buildings being especially appropriate. The use of vines in window and roof-boxes added much to the gayety and grace of certain architectural features.



Away from the buildings the grounds had the appearance of a bad attack of an unpopular malady that since the exposition has come to be widespread. The Pan-American Exposition was not alone in this respect. The general effect of the grounds about the buildings of nearly every exposition has been disfigured by beds of really fine material that did not come into harmonious relation with the buildings or the plan of grounds, but were mere spots set apart by themselves.

It is too early to determine the influence that the Pan-American Exposition will have upon the outdoor arts. Following the precedent established by the two other great expositions, we would expect an eruption of excessively ornamented and highly colored structures perhaps quite as bad in their way as the poor Queen Anne nightmares, because few men can hope to design successfully such buildings as were represented at the Pan-American, where the whole situation was controlled very largely by the only men who have been eminently successful along these lines. Probably the sober sense of American architects will discourage this movement, especially in the colder sections of the country, where this style of architecture would be quite out of place.

WARREN H. MANNING.



## EXAMPLES OF DECORATION AND DESIGN

The following examples of decoration and design show a clever use of both geometrical and natural forms for the purpose of ornamentation. The specimens of pottery in Plate 22 are all from the ceramic works of Riessner, Stellmacher & Kessel, Turn-Teplitz. In Figures 1, 2, and 3, the frog, fish, and cock seem extraneous, and not integral parts of the designs, and for that reason might be criticised by some designers. The bat, in low relief, is essentially a part of the vessel. All the designs, however, are eminently pleasing, the artist having incorporated some idea to carry the decoration, as pond-lily leaves for the frog to rest on, reeds for the fish to dive through, and a tree trunk for the cock to stand under. The headpieces for book ornamentation in Plate 23 are the work of Gerhard Heilmann, Copenhagen, and for the most part are a pleasing working out of simple floral motives. In Plate 24 we have a further application of living forms to decorative purposes. Figures 1 and 4 are elaborate designs executed in enamel by Eugène Feuillâtre, in which the most repellant of sea fish are cast on graceful lines so as to produce a charming and unique effect. Figure 2 is an inlaid table top by W. H. Wilkinson Leeds, which relies for its beauty on a happy geometrical arrangement, and Figure 3 is a window of opalescent glass executed by Louis Tiffany.



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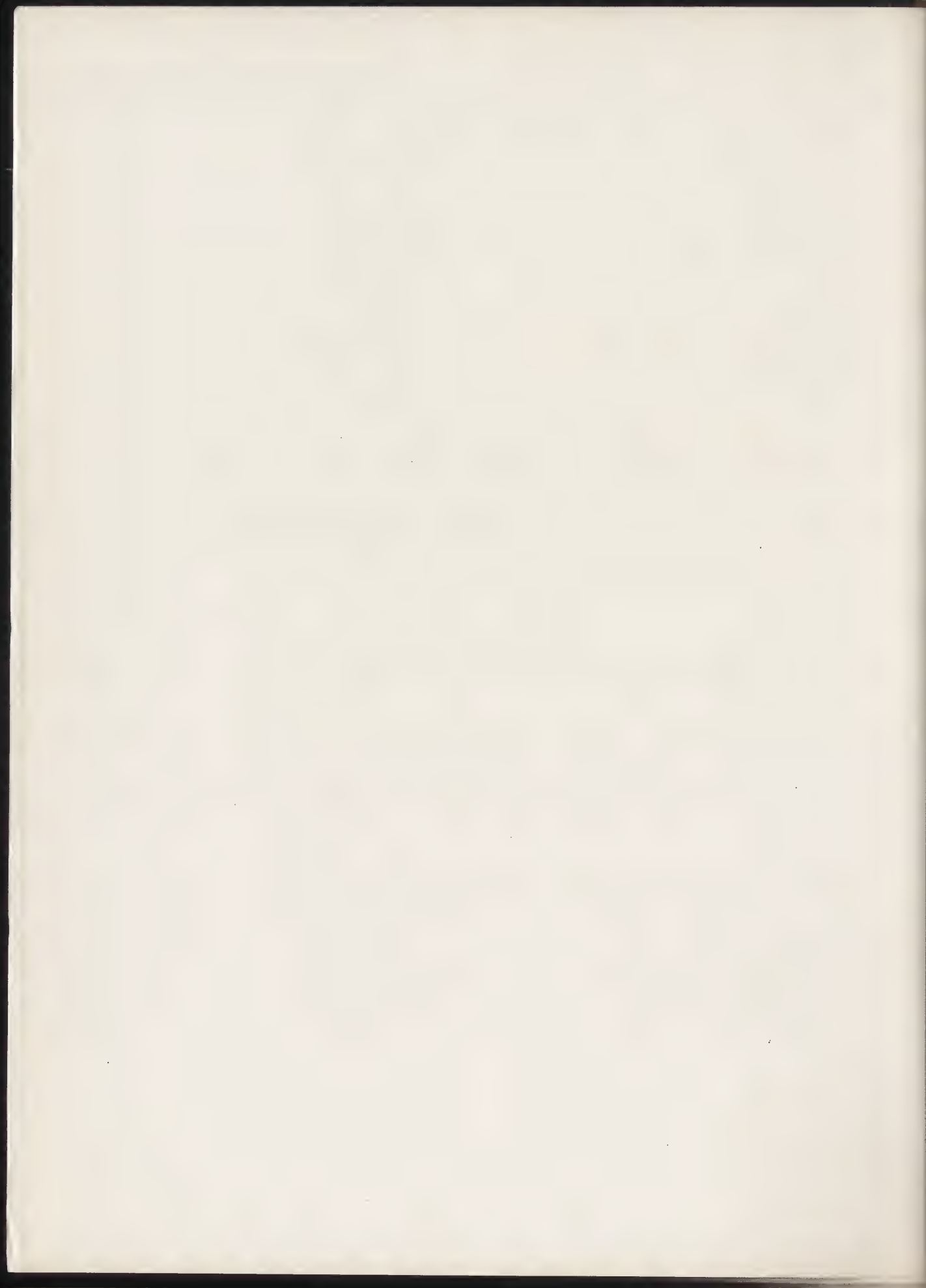


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EXAMPLES OF DECORATION AND DESIGN. Plate 22





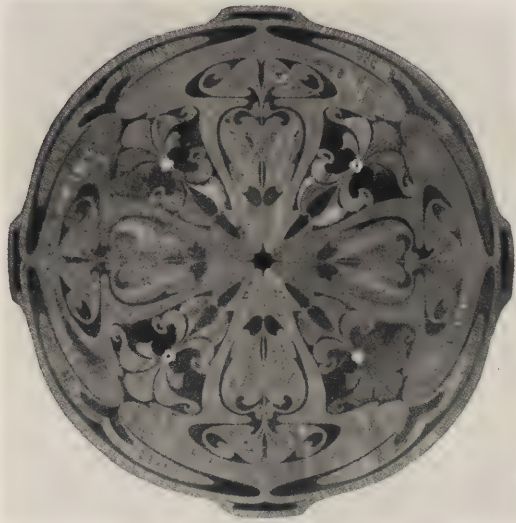


EXAMPLES OF DECORATION AND DESIGN. Plate 23





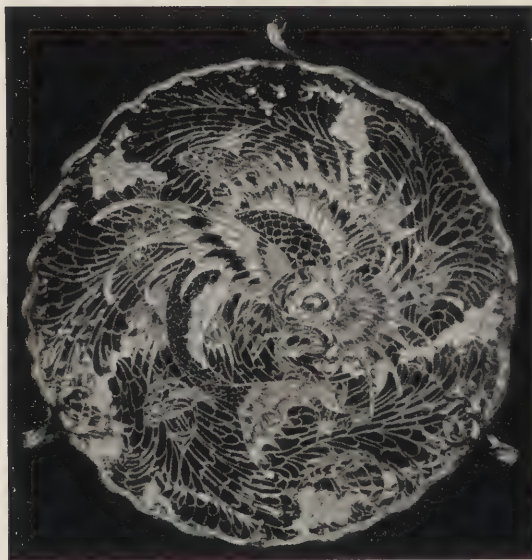
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A TANAGRAEAN PASTORAL  
By G. H. Boughton

## ART GOSSIP FROM LONDON

The art event of the month in London has, of course, been the exhibition of the Royal Academy, which opened with the customary rather solemn private view on May 3d. This year the pictures show to better advantage than usual, owing to the fact that fewer canvases have been admitted, and consequently there is less crowding in the twelve galleries and fewer works are "skied."

The average standard of excellence is eminently worthy of this time-honored institution. While there are fewer canvases, perhaps, than ordinarily that stand out conspicuous by their intrinsic interest and merit, there are certainly fewer that fall below the level of mediocrity.

Roughly speaking, of the seventeen hundred and twenty-six pictures shown approximately half are oils. Portraits are somewhat in the ascendant, and many of these are of unusual excellence. The pictures that tell a story are few and far between, while fanciful conceits and graceful bits of symbolism make a fair sprinkling. It may be said in passing that the Academy has never before been more liberal in its recognition of novelties, and not a few of the exhibitors have succeeded in shattering all academic traditions.



LEOPARDESS AND YOUNG DESCENDING A HILL  
By J. M. Swan



A MOUNTAIN POOL  
By E. Parton



The American contingent in English art circles is pretty well represented, among the better known men being John S. Sargent, Edwin A. Abbey, J. J. Shannon, George H. Boughton, Frederick A. Bridgeman, E. Parton, J. M. Swan, and Ridgway Knight. Sargent's canvases are one of the features of the galleries, comprising his well-known group of "Ladies Alexandra, Mary, and Theo Acheson,"



CHILDREN OF A. WERTHEIMER  
By John S. Sargent

which in point of striking composition, technique, and execution is one of the best works of this master, "The Misses Hunter," "Alfred Wertheimer," "Mrs. Leopold Hirsch," "The Duchess of Portland," "Mrs. Charles S. Henry," and a couple of other less important portraits. The Acheson group, depicting the three beautiful girls dressed in white, one sitting, one standing, and the third picking fruit from an overhanging tree, and his Duchess of Portland, a symphony in crimson and white, are especially pleasing.

Boughton's picture, "A Fallen Angel," is one of the most delicate and graceful of the American contributions, as is also "A Tana-græan Pastoral." Both show in full measure this artist's rare sense

of the beautiful and his admirable use of the female figure. His "Fallen Angel" is a chaste form, with golden hair and wings of rose and pink, dashed down from heaven upon the rocks beside a sullen sea, and the participants in his "Tanagraean Pastoral" form a strikingly graceful group on an equally attractive stretch of landscape.

Shannon contributes a rather florid portrait of Phil May, and Abbey a drawing entitled "The Amaryllis Dance," which is especially decorative in composition. Ridgway Knight is loyal to the type of picture which he has made familiar by repeated presentations; he again shows his peasant girl on the banks of the Seine culling roses from a flower-dashed sward. Bridgeman, equally loyal to his type, gives us another of his Moorish pictures, this time a villa at El Biar, which has the good fortune to be placed on the line. Of the American contributions to the exhibition the four reproductions sent herewith will be of interest to the reader.

Little need here be said of the canvases of the well-known Academicians, whose pictures are annually presented to the public. Their work is for the most part of the same general character and of the same average quality as that displayed in former exhibitions. It is the younger men and the outsiders who are responsible for the note of novelty in the galleries. While not a few of the canvases they display are especially able—and notably welcome among the more staid and formal academical work—some of them run to an excess deemed reprehensible, as in the case of the Italian Macini, who applies his pigment with a trowel and stuccoes it with white metal for effect.

HENRY P. CULVER.



COMPOSITION FOR FRIEZE OF SCHOOL-ROOM

By Albert H. Krehbiel  
Art Institute of Chicago, 1902

## FASHIONS IN ART

One of the rare pleasures which accrue from time to time to the person who follows the picture shows with assiduity, noting the work of living artists, and comparing it with that of their fellows and with their own work five or ten or twenty years ago, is to realize the changes that take place in the technique of certain artists and find the changes good.

Of course the reverse is sometimes true. A painter or sculptor may deteriorate in his work, often without apparent reason, and it may be that this deterioration is permanent, and the unfortunate one drops from view, so far as the painter's or sculptor's art is concerned.

Again, it may be merely a phase through which the artist is passing, and we find him rising after his fall to higher flights of art, so that when we regard his work it is difficult for us to remember that he labored for years unrecognized by those whose opinion is worth anything, for the very good reason that he had not risen above common places.

These changes are not only possible, says an exchange, but are common to most painters, and that is why it is so difficult to decide upon the genuineness of work by the old masters. In the very vexatious complications resulting from replicas of work made by the master himself, in which he was not sustained by the power that produced the original inspiration, and the further bedevilment of copies made in his own studio by pupils, on which he may have done some painting, we get this factor of change of style, even to the habit and direction of his brush, or we are confronted by a new color scheme, the result of the influence of some other school on his mind, which makes it very hard to range some of his pictures under the master's name.

Nowadays the printed materials for following an artist's changes are far ampler than they were a few centuries ago, and the fashion of signing and dating canvases adds to the problem far more chances of a correct judgment. But all these aids are greatly needed; for there never was a time when painters made more startling departures in their work from the paths originally taken. This is particularly true of American painters, who share the adaptability of their countrymen, and are spurred on to greater variability because their public is also very easily swayed by a new fashion in art as in other matters.

Talleyrand said that the Americans were a nation of thirty religions and one white sauce; he would be more amazed at the readiness of Americans to-day to accept fashions in art rather than fashions in religion. Comparatively conservative nowadays in the latter particu-



lar, we are liberal beyond measure in the variety of our sauces and our fashions in art.

The late George Inness and the late William M. Hunt showed this trait, not to speak of living artists. But there are others to whom an alteration in their methods comes gradually, so that when their new style is clearly defined it shows that it has a lasting quality, is not imitative of some favorite of the day, here or abroad, but proceeds from the natural evolution of the painter himself.



CHEST  
By Walter R. Clarke

### PYROGRAPHY COMBINED WITH COLOR WORK

Miniature ornament in the form of color applied to wood is growing in favor. This it would seem is a departure which the printer and the lithographer cannot follow. Very beautiful specimens of the work have been shown at recent exhibitions of arts and crafts societies, both East and West, and notable examples of it are being quietly made to order from time to time in all our larger cities.

Pyrography combines naturally and satisfactorily with ornamentation in color, or with carving, and such combinations are finding favor even with people of conservative taste. Places where such ornamentation may be used with propriety and good results are many, and it is probable that these forms of artistic expression will be used by an increasing number of workers as time goes on.

The accompanying illustrations show a Moorish taborette and an oak chest designed by a young Minneapolis craftsman and executed under his supervision. The chest is solid and massive in effect; it is of very dark well-seasoned oak and measures six feet in length by two

feet in width. The simplicity of its ornamentation is its distinguishing feature. This ornamentation is in an interlacing scroll-like design incised deeply enough to get to the lighter tint of the wood and then scorched to a brown, lighter in tone than the body of the chest. The mountings are in black iron. This chest, while it is very plain, is excellent in style and effect.

The taborette is a very good specimen of illumination on wood. The colors are red, blue, black, and white, with touches of gold. The black lines are incised and burnt with the pyrographer's tools. Other surfaces are scorched a rich brown, which combines very beautifully with gold. There is nothing garish in the coloring, for the reds and blues are in tones that harmonize.

Mr. Clarke, the designer, believes there is a future for pyrography as a decoration for interiors and has made some very attractive designs for billiard and smoking rooms in burnt effects alone and in combination with colors.

The mere element of novelty will likely give this class of work something of a vogue, but apart from the factor of newness, which is often questionable in its influence, the innovation has certain beauties of its own inherent in its harmonies of color and its unique effects that cannot fail to give it popularity and no inconsiderable tenure of life. At all events, the scheme of decoration warrants the earnest efforts of artists.

CHARLOTTE WHITCOMB.



MOORISH TABORETTE  
By Walter R. Clarke

## REVIEWS OF RECENT BOOKS

Bernhard Berenson's "Lorenzo Lotto," lately issued by the Macmillan Company in a revised edition with additional illustrations, is exactly what the author declares it to be in his sub-title—an essay in constructive art criticism. The writer has not sought simply to bring together mere information regarding Lotto. He has attempted, and successfully, to reconstruct Lotto's character, both as a man and as an artist. Consequently his work has a vitality and an interest that is largely wanting in the painstaking chronologies that are so often issued to the public in the name of biography.

Mr. Berenson has omitted no document that could throw light on the artist's career, but he has judiciously excluded from his pages all data that could subserve no further purpose than to increase bulk without imparting to the reader a greater intimacy with the subject of the work. On the principle that vicarious experience of the work of art is less than useless in criticism, he has not wasted space in the discussion of pictures attributed to Lotto only by hearsay, nor has he deigned to encumber his chapters with refutations of the vagaries or assumptions of catalogue-makers.

In thus making a consideration of Lotto's art a veritable presentation of Lotto the man, Mr. Berenson has necessarily gone in detail into the artist's antecedents and environment, and has thus given an acceptable account of the school of Alvise. He then traces the transitional period of Lotto's life, 1508 to 1517, and the Bergamask period, following these chapters with discussions of the maturity, old age, and last years of the artist. Finally he supplements this chronological study with a carefully worded appreciation of the painter's art and an account of his following and his influence.

In this second edition of the book, coming eight or nine years after the author first composed the work, a number of annoying misprints and several obvious errors have been corrected. Otherwise the book remains unchanged. The last word has doubtless not been said respecting Lotto, but it is safe enough to say that the present volume may be taken by the art student as a final statement of all that is worth knowing about the artist and his work.

Another important art work, conceived in much the same spirit and executed in much the same manner as Berenson's volume, is "Fra Filippo Lippi," by Edward C. Strutt, likewise published by the Macmillan Company. The author holds that the true mission of art criticism does not merely consist in establishing figures and facts, dates and dimensions. For these historical ingredients, however



intrinsically precious, are valueless unless we boil them down in a sort of witch's caldron and distil from them the magic elixir which will enable us to converse with the heroes of past ages, to see with eyes which have been closed for centuries, to search the circumvolutions of brains long since reduced to dust, to feel our hearts throb with the hopes and passions and the very aspirations which perchance quickened the pulses of great artists as they toiled at the masterpieces which have survived them and still excite our wonder and admiration.

But, as Mr. Strutt contends, we can never hope to acquire this critical second sight unless we discard all tendency to dry pedantry and accustom ourselves to give quite as much weight and value to human documents as to those culled from libraries and dusty archives. In selecting Fra Filippo Lippi as the subject of his study, the author confesses that he was attracted almost as much by the human interest attaching to the theme as by its undeniable artistic importance, which importance, it may be said, has been singularly overlooked by art critics.

Mr. Strutt traces the early life and works of Fra Filippo, the development of his art during his first and second Florentine periods, and his later work at Prato and Spoleto. After this detailed study of the painter's artistic career, side by side with the vicissitudes and adventures of his stormy existence, the author undertakes the more difficult task of summing up the characteristic traits of his subject's most complex temperament, and of giving definite and succinct statement to his powerful and abiding influence on art.

In a word, the author has reconstructed Fra Filippo the man, as faithfully and conscientiously as the evidence of contemporary documents and a careful study of all historical and artistic data would permit, and has supplemented this purely human element with a critical estimate made possible only by an intimate knowledge and a judicious use of all such available material.

The last volume of the Artist's Library, published by Longmans, Green & Co., is "Constable," by C. J. Holmes, and is one of the most valuable works of the series. Its importance lies in the fact that Constable stands at the parting of the way between the old masters and the moderns, being responsible in large measure for the artistic revolution with which his name is associated.

The aim of his great predecessors had been to make noble compositions with just as much resemblance to nature as was convenient. The aim of his successors has been to get a sincere likeness to nature, while pictorial qualities seem too often to be regarded as a subordinate matter. Constable was thus the father of modern landscape painting, and it is as such that Mr. Holmes treats him.

Leslie's well-known biography of the artist leaves very little to be desired in the way of personal data, and must ever be regarded as

the standard authority on Constable's life. Mr. Holmes recognizes this and wisely limits biographical discussion to a brief introduction, devoting the chief part of his little book to supplementing Leslie's work on the technical side, by tracing Constable's connection with his predecessors, by describing the development of his painting, and by giving a brief account of the evolution of modern landscape in England and on the Continent.

The author's study leads him to the conviction that Constable's method, in fact, was almost identical with that of our modern scientific painters except in one important respect, namely, that he retained to the last his sound foundation in monochrome; and that no artist antedating him had combined so much of that beauty of aspect which we admire in the art of the past with so large a measure of the wind and sunshine which have become the condition of the painting of our own day. For illustrative material for his volume Mr. Holmes has drawn largely from the remarkable series of Constable sketches at the South Kensington Museum.

"The Story of Cupid and Psyche," done into English from the Latin of Lucius Apuleius by Walter Pater, and published by R. H. Russell, is one of the most notable of the many art volumes issued by this publisher. The story in itself is one of the most beautiful in all literature, and Mr. Pater's rendering of it is the work of a scholar and a writer of graceful English. The distinctive feature of the volume, however, is the superb collection of drawings by Raphael, printed in reddish brown tint.

In the Villa Farnesina in Rome the frescoes that Raphael painted for his friend and patron, Agostino Chigi, may still be seen; and these, together with a series of preliminary studies that he did, completely illustrating the story, are found in the volume. The studies were engraved by one of Raphael's pupils, Marc Antonio Raimondi, and were afterwards reproduced in "*Les Amours de Psyche et de Cupidon*," published in Paris in 1825 in large folio form. It is from this publication that Mr. Russell has taken his illustrations.

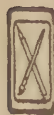
The plates are of superb quality in point of mechanical execution, and their issuance to the public in this attractive guise is little less than an art event. A collection of over forty magnificent plates by Raphael is one to be prized by every lover of art, and Mr. Russell's sumptuous book will doubtless find a hearty welcome.







LANDSCAPE—SUNSET  
By George Inness



# BRUSH AND PENCIL

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MOTHER AND DAUGHTER

By Marcia Oakes Woodbury

## PORTRAITS AND MINIATURES OF FAIR WOMEN

Surely in the crown of life a good and beautiful woman is the richest jewel. Modern society for the most part, however, is quite content if she has only the beauty, and modern art does not worry itself at all about the characteristics of a subject, good or bad, if she but possess the desired harmony of fine coloring, graceful lines, and pretty gowns.

"Why should I be good: am I not beautiful?" was the retort, full of latter-day sophistry, of a Parisian dancer a few years ago to an admirer who had old-fashioned ideals of womanhood. Nor did the fact that the dancer subsequently decorously sent memorial wreaths to be laid upon the graves of three suicide lovers deter the world—of Paris—from worshipping her beauty, acclaiming her infamy, and showering its golden praise upon her.

Yet it is just in this disregard of—or shall we say blindness to?—the soul behind the countenance, the character within the mask of flesh and blood, that sets a gulf between the "old masters" and the new. In the recent loan exhibition of Portraits of Fair Women, held in



MINIATURE  
By Edward G. Malbone

Boston by the Copley Society, an association of artists and art-lovers, this difference was only the more marked by reason of the great diversity and very high quality of the pictures exhibited.

The masters—why should they be called “old” who are ever young with the immortality which genius bestows?—painted life rather than its superficial aspects. In the hundred masterpieces from the older Dutch, Flemish, English, and American schools shown on this occasion, it was very generally apparent that the artists held as a fundamental purpose the expression of the inner nature of their sitters. And simply

because of this intention, carried out with a dogged devotion to what they regarded as the chief principle involved in their craft, life itself radiates to-day from canvases cracked and marred by time; virile and impressive, even through the frequent absurdities of their conventions in treatment and use of color. They painted for all time.

The modern painters, represented in this exhibition by a nearly equal number of portraits, should receive full praise for certain very sure excellences in their work. Just now the point, however, is one of contrast and contention. The latter-day painter of *genre* pictures is apt to be a little too clever to be convincing, too spectacular to be sincere, too prismatic to be profound. At the risk of losing our card at the Boston Public Library, Mr. Abbey may be mentioned as an illustrious example. Several other alliterative objections might be raised in showing that the externals rather than the eternals make the strongest appeal to the majority of modern artists. Too many of their pictures remind us of the magazine



PORTRAIT  
By Sir Peter Lely



covers, which every one knows are often extremely pretty and well done, but being printed on wood-pulp paper cannot last forever. They are of the hour, fleeting.

And it is the wood pulp in the art of to-day that makes us turn with tenderness and reverence to the vellum and age-pitted marble and dingy canvases of bygone times; to feel again and again the thrill of the consecration and the loving labor that made them great and enduring. This is why we shall be contented with citing a few of the names of the men whose work has outlived their century and belongs to the future as well as to the past, and shall hasten on to speak of those whom it is still possible to ask to dine with us, and tease a little over the wine and walnuts about the success of their latest contribution to Art—capitalized.

Not altogether, lest by the morrow their pictures be forgotten. There is promise and strength, and greatness even, in many of these pictures upon which the varnish still glistens. And with no intention of hedging in respect to our attitude toward the art of the past, we

must confess to a weakness for the light and aplomb and dexterity revealed by the work of these young fellows whose successes are personal joys and whose futures we believe in.

The old Dutch and Flemish schools were strongly represented by works of such artists and their contemporaries as Rubens, Cuyp, de Keyser, Elias, Hannemann, Kneller, Mierevelt, Moreelse, Pourbus, Van Vliet, Snyders, Van der Helst, Van Orley, Van Ravesteyn, and Van Thulden. The paintings of these and other men of their time formed the backbone of the exhibition. Among the early British painters were Gainsbor-



MINIATURE  
By John A. MacDougall



PORTRAIT OF MRS. STRACHAN  
By Henry Raeburn

ough, Cosway, Hogarth, Hoppner, Lawrence, Lely, Raeburn, Reynolds, Romney; and Sully, Boucher, Greuze, Le Brun, and Natoire were important names among the early French painters represented,



PORTRAIT  
By Lilla Cabot Perry

and the American trio of Stuart, Copley, and Trumbull, surrounded by many less imposing artists of the young republic, made in all a comprehensive showing of famous names and pictures.

Upon this substantial basis the contemporary artists brought forth a creditable display of portraits, hardly one bad enough to be disagreeable about, and quite a number of genuine and probably enduring

merit. In the handling of light, in grace of pose and disposition of accessories, in definite use of color to attain definite effects, these modern painters must find their chief reasons for exultation. At least many of them paint what they see with fine perception, sure touch, and much imaginative feeling. They merit the highest praise.

Among the artists of the modern schools of England, France, Italy, and America were Millais, Shannon, Rossetti; Corot, Chaplin, Collin, Constant, Couture, Dagnan-Bouveret, Duran, Henner, Monet, de Chavannes; the Swedish painter Zorn; Bellini, Boldini; Alexander, Benson, Chase, Dewing, Duveneck, Hunt, Kronberg, Melchers, Paxton, Reid, Sargent, Tarbell, Thayer, Tompkins, Wier, Beaux, Woodbury, and many others, all artists of reputation.



PORTRAIT  
By Caliga



PORTRAIT OF MRS. DEWITT CLINTON  
By John Trumbull

Columns of description of the paintings of these artists have appeared from time to time in books and in the press. The miniaturists, however, have received scant notice by critics and reviewers. The superb collection of miniatures that filled one of the smaller rooms of the Copley Society formed one of the chief attractions of the show. It is doubtful if so large and representative a number of miniatures has ever been gathered together in this country at one time, and it is to do justice to this neglected but important body of workers that we shall devote the rest of this review.

For the miniature, we venture to predict, is to be





PORTRAIT MINIATURE  
By Jean N. Oliver

in the coming time the highest and final expression of art and beauty. It is already, in fact, the jewel in the crown of art, a crystallization of all delicacy, rarity, and perfection of color and draftsmanship. It is a sonnet in color, a thing to dream over, to love, and to hold next to the heart, to hand down as an heirloom of sentiment to those we care for most. Its greatness lies in its personal and intimate appeal, its preciousness is its purpose. The art of the miniaturist has seldom been prostituted to the interpretation of the ugly or the commonplace; its domain is the realm of pure beauty, of childhood and maidenhood and woman-

hood at their sweetest and truest and best. The miniature will live when other pictorial art is forgotten.

After the almost overpowering size and dignity of the principal pictures of the Copley exhibition, it was a relief to drift with the crowd into the smaller room reserved for the miniatures. These lovely little ivories had each a history much greater than themselves, especially those of the earlier painters in this line, and they exhaled the poetry and romance of old days like withered flowers.

According to the best authorities, the first English painter of miniatures was a woman. When Hans Holbein made his second journey to England he found one Lavina Teirlinck drawing a large salary as court painter, her work consisting chiefly of miniatures of court beauties and dandies. Hol-



PORTRAIT  
By Adelaide Cole Chase

bein did not disdain a little later to study miniature painting under Horsbout. Nicholas Hillard was the first miniature painter of English



SOUVENIR OF THE ORIENT  
By Louis Kronberg

parentage, and he had no worthy rival throughout the long reign of Elizabeth. His popularity continued into the reign of James. He made the celebrated portrait of Mary, Queen of Scots. Follow-

ing him came the two Olivers, father and son, Isaac and Peter. In the Copley Hall was exhibited a life-size portrait of the Duchess of Richmond, credited to Sir Anthony Van Dyck, but the miniature upon the breast of her Grace was painted by Peter Oliver—an inter-



MOTHER AND CHILD  
By B. Jenks

esting instance of artistic collaboration. Hillard Van Dyck's portrait of James I. was modeled upon a miniature by the older Oliver, while the likeness of Lady Lucy Percy, by Peter Oliver, had been called the best miniature in existence.

The wonderful miniatures, five in number, painted by Richard Cosway, about 1770, were good examples of the older school of



miniature-painting. His portrait of his wife, and that of the Duchess of Marlborough, were fine examples of his style. The color in his works is as fresh to-day as when they were painted, in all probability, and the titles of his sitters read like a page from the "Peerage."

Edward Green Malbone may be claimed as the first American miniature-painter. The modernity of his treatment makes his work especially interesting, and in some way he succeeded in escaping the stiffness of pose and costume that belonged to his time, which



PORTRAIT MINIATURE  
By Sally Cross



PORTRAIT OF MISS MADELINE DAVIS  
By Laura Coombs Hills

was the latter part of the eighteenth century. A contemporary of Malbone was John Singleton Copley, who was represented in the miniature exhibit by several effective portraits. There was a little sameness in the types portrayed in these old miniatures. There was the haughty young beauty with a "prunes and prisms" mouth, and the slanting shoulders of the period, which made the low-cut bodice almost a necessity and absolutely a fashion—as no other dress would fit properly. Then the powdered older dames in gorgeous gowns and jewels and ruffles, severely splendid, and the high-colored

young grandmothers, who adopted caps at the age of thirty or less, and placed them demurely above their bright brown hair and unlined foreheads, and with a patient folding of their tapering hands, sat for



PORTRAIT  
By Frank Benson

their straight-forward miniatures. And there were matrons of a later period, with their shining locks smoothly drawn over their little pink ears and away from their rather tombstone-like foreheads, with honest round eyes and pink complexions—all these dear ghosts of a forgotten time, in their tarnished oval cases, looked down upon the visitor with a serene candor and dignity.

Very different were the modern miniatures, and one realized that here there had been great advance in composition, in grace of pose, in truth of color over the works of the past, fine and wonderful as many of them are. The mouths and the eyes looked human,

the complexions were those of flesh and blood, and not of Dresden china, the hair dared to curl, and the gowns were astounding creations of silk and velvet and satin. The individualities of the sitters were more suggestively treated, and the subjects considered as a part of a decorative scheme. Miss Laura Hill's "Lady in Yellow" was an example of this. The color scheme was a thing to marvel at, for it is a difficult thing to make flesh look like anything else than cheese when painted

against a yellow or deep saffron background.

Lucia Fairchild Fuller's six miniatures were all of well-known people, and while lacking a little in variety, made a handsome showing. Miss Jean Oliver's portrait of a lady in the dress of the early last century was attractive for its quaint simplicity. Maria J. Streat, of New York, showed three excellent miniatures. Her technique suggests that of Nicholas Hilliard, who painted his portraits of Queen Elizabeth, by her order, without any shadows. Miss Streat does not do this exactly, but she poses her subjects in as full light as possible,



PORTRAIT OF MRS. WINSLOW  
By John Singleton Copely



A FLOWER  
By John W. Alexander

and then bravely paints them—well and acceptably.

Two portraits of Mrs. Oliver Ames, by J. Otis Minot, attracted much attention for several reasons. The charming beauty of the subject was still further enhanced by the exquisite skill in their painting and the richness of the framing. His style is decidedly sumptuous, and there is a feeling that he should attempt only the most elegant side of life, for these two portraits are superbly rich in technique and finish. The magnificent frames of gold and diamonds emphasized the brilliancy of the work itself.



W. J. Baer was well represented by his famous "Golden Hour," loaned by Mrs. Corning Clark, of New York. The two beautiful women in profile, whose floating, wind-blown golden and reddish brown hair is outlined against an appropriate background, suggest the last hour of the sun, and made a strong impression on the observers.

One most romantic and curious miniature was by an unknown artist. It was of small size, and the colors were produced in enamel on copper. The young girl's face was half hidden by a black mask, but the eyes gleaming through it were of diamonds. The frame was set with pearls and decorated with enamel, making the whole medallion a most unique and costly curio. This miniature came from the French Quarter of New Orleans several years ago, and its history is unknown.

Other notable miniatures were by Miss Ethel Blanchard, Dudley Carpenter, Hue Debreval, Greuze, Miss Caroline Holley, John MacDougall, Miss Ethel B. Underwood, Miss Grace Hall, and many others. In fact, not one of the hundred miniatures that composed this phase of the Copley Society's exhibition was without interest and value, and the best of them showed what may be expected of this exquisite art, that is yearly widening its influence among both artists and the real lovers of art.

OLIVER HINGSTON BALDWIN.



A STUDY  
By Ethel Blanchard



THE BROOK  
By J. Francis Murphy

## J. FRANCIS MURPHY, AMERICAN LANDSCAPE-PAINTER

In studying the work of J. Francis Murphy, one of America's simplest and at the same time most poetic landscape-painters, and withal a man from whom the world has much to expect, one is reminded of two pregnant and prophetic utterances by John Ruskin. Said that critic:

"The greatest thing a human soul ever does in this world is to *see* something and tell what it *saw* in a plain way. Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy, and religion, all in one. Therefore, finding the world of literature [and we may interline, without doing violence to Ruskin's thought, of art] more or less divided into thinkers and seers, I believe that we shall find also that the seers are wholly the greater race of the two."

And again: "As the admiration of mankind is found in our times to have in great part passed from men to mountains, and from human emotion to natural phenomena, we may anticipate that the great strength of art will also be warped in this direction; with this notable result for us, that whereas the greatest painters or painter of classical and mediæval periods, being wholly devoted to the representation of humanity, furnished us with but little to examine in landscape, the



J. FRANCIS MURPHY  
From a Photograph



greatest painters or painter of modern times will in all probability be devoted to landscape principally; and further, because in representing human emotions words surpass painting, but in representing natural scenery painting surpasses words, we may anticipate also that the painter and poet (for convenience sake I here use the words in opposition) will somewhat change their relations of rank in illustrating the mind of the age; that the painter will become of more importance, the poet of less."

We have lived to see the prophecy of this latter extract realized, and most of us are now willing to accept the dicta of the former as a statement of fact.

The poetry of words has lost its hold upon the public—verse to-day is little more than the recreation of the *dilettanti*—and the poetry of paint is in the ascendant. Present-day Spensers, Miltons, Wordsworths, and Byrons are classed with spring disorders, and the products of their throes find an unsympathetic public. The appeal of the poet of words, once so potent, we to-day wish made in a different way—pictorially.

On the other hand, the historical picture and the story-telling picture have lost much of their charm, and the conventional, the picturesque, the "tragic" landscape, is likewise on the wane, and those simple, sympathetic, poetic bits of scenery, in which, as Lowell would express it, an instinct "groping blindly above it for light climbs to a soul in grass and flowers," are being recognized as the masterpieces of landscape-painting.

It is by this class of work that J. Francis Murphy makes his appeal, and it is by this that he has attained rank among American landscapists. He sees something and tells what he sees in a plain way, and he is, therefore, entitled to be classed in the category of those whom Ruskin denominates the seers of art.

Despite the change of the times, and the hopeful indications that landscape-painters are devoting themselves more assiduously to poetic interpretations of simple scenes, the seers of art are still lamentably in the minority. Sir Joshua Reynolds, in his discourse to the students of the Royal Academy in 1788, said that the painters who had cultivated with success the poetry of art in landscape were few indeed, and this observation, made over a century ago, might be made to-day with less qualification than one would wish.

Of the acres of canvas annually made verdant, florid, russet, iridescent with paint in these latter days, much subserves little purpose other than to set forth the cleverness or the technical ability of the artist, much is but a copy of nature without the convincing content of nature, much is but an expression of personal whims and conceits. It is the exceptional picture that arrests our attention by its simple, soulful content, the exceptional artist who commands our respect and love because he sees more in simple scenes than we do, and pictures

what he sees in such a way as to touch our hearts. The work of the many has its day and is forgotten, that of the few alone survives.

If one were asked to characterize the art of Murphy, one could not do so better than by saying that he has in a marked degree this ability to make much of commonplace scenes by the faithful transcription of locality, and at the same time by the infusion of poetic sentiment into everything he transcribes. In landscape he is one of the most poetic painters America has produced. Simple in the selection of his



SUNSET

By J. Francis Murphy

themes, unpretentious in his compositions, synthetic in his treatment, not given to sharp contrasts of form or color, he has relied for his effects on simple, straightforward rendering, told in the plain terms of personal interpretation.

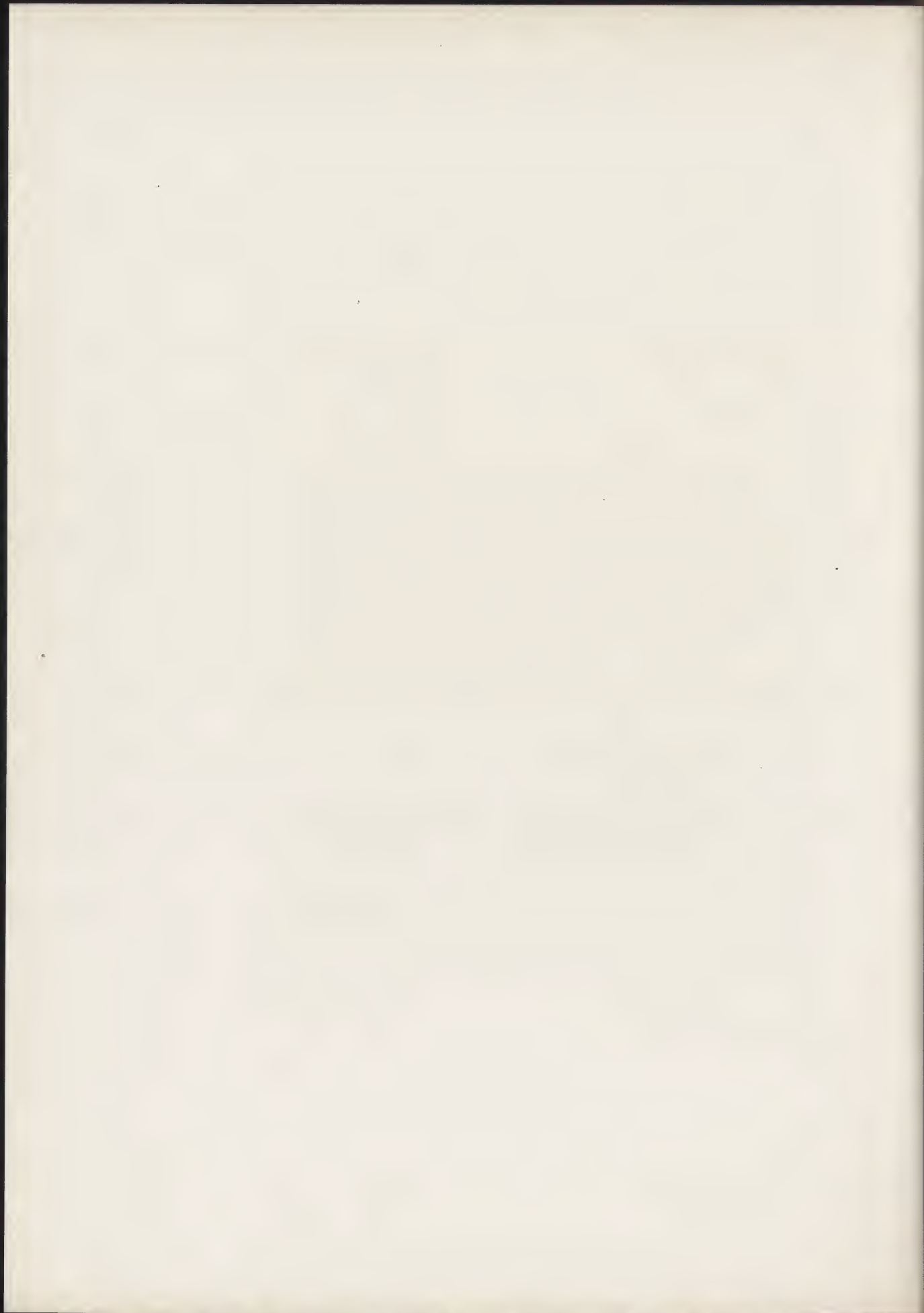
There is a sameness, many perhaps would say a tameness, in his most notable canvases. The accompanying illustrations will give a fair idea of the artist's selection of scenes. These are without exception simplicity itself. His spirit is essentially pastoral. He has left other artists to depict desolate beaches, rock-bound shores, mountain crags silhouetted against an azure background, gorges threaded with foaming torrents, white-capped seas, and even broad stretches of placid lake, storm clouds, and in short, all the sterner,



THE CHARCOAL-BURNERS  
By J. Francis Murphy  
Collection of Frederick S. Gibbs







grander, more tragic views and moods of nature. He prefers a brook to a river, a quiet pond to the ocean, a copse to a forest, a meadow to a wide expanse of desert or prairie.

It is not that he is out of sympathy with, cannot appreciate, the grander aspects of nature: it is that his spirit is essentially gentle, and that these simpler scenes are more congenial to him, and hence make a stronger appeal to him. Should he undertake to paint the wondrous mountain scenery that delights Thomas Moran, or the stormy deep



EARLY FALL

By J. Francis Murphy

Collection of Frederick S. Gibbs

that has furnished Winslow Homer the themes for his best work, he would feel doubtless that he was venturing on forbidden ground.

To revert again to the poets of words, by way of illustration, his spirit is the calm, reflective, penetrative spirit of Wordsworth, not the tense, impetuous, stormy spirit of Byron. "The Giaour," "The Corsair," "Manfred," would be utterly foreign to the nature of Wordsworth, though a perfect reflex of the nature of Byron. And so storm scenes or any of the sterner aspects of the world would be utterly foreign to the nature of Murphy, however well they might suit the genius of an artist less simple in his habits of thought and action.

Murphy has developed a special fondness for autumn scenes, and even these canvases are differentiated from those of most other paint-



A CLOUDY AFTERNOON  
By J. Francis Murphy  
Collection of Frederick S. Gibbs

ers who have essayed to depict the declining year. He does not run riot in russets or let gorgeous foliage dominate his pictures. On the other hand, he is equally chary in his use of the sober grays, so prevalent at this season. He has as little sympathy with the dreary, sorrowful phase of the year's waning as he has with its pride of color. His autumn scenes are suffused with a flood of yellow or golden tints. They have the season's inherent melancholy, but this minor note is vague and tender.

The nature Murphy paints is invariably nature in repose. Occasionally he gives us a New England spring scene, bright with blossoms and redolent of the teeming spirit of the year. But these are the exceptions. The artist's spirit has its minor chord, and delighting in dreamy reflections, he chooses scenes and seasons in keeping with his dominant mood, enveloping his presentations of scenery in a veil of golden tone, through which appear in a sort of dream-way the outlines of the meadows, trees, and hills that enter into his compositions.

And what is all-important, his art is the reflex of the man. Refined, gentle, sympathetic himself, his work betrays no concessions to vulgar tastes, no following of fashions, no striving for striking effects. Knowing the man intimately, one could hazard a fair conjecture as to the character of his work.



As is the case with many of our best painters, Murphy is a self-taught artist. He was born in Oswego, New York, in 1853, moving to New York in 1875, appearing at the outset of his metropolitan residence as a full-fledged artist, whose work was characterized by such merit as to claim the attention of the art-loving public. He first exhibited at the National Academy of Design in 1876. In 1885 we find him an associate, and two years later an academician.

As to where he received his initial art impulse, by what series of experiments and through what efforts he attained proficiency, the world has not been curious; and Murphy is too retiring in his disposition, too little disposed to seek notoriety by the confession of mistakes and the parading of difficulties overcome, to foster interest in this part of his career. He simply selected a life-work, struggled by himself with the problems that he encountered, and when he thought the time was ripe he offered to the public, not his personality as a painter, but the products of his brush.

From the outset of his career, the simple, poetic beauty of his canvases won him unstinted admiration, and it is no small tribute to the taste of the art-loving public that pictures so devoid of show and mere brilliance, so shorn of conventional treatment or mere prettiness or picturesqueness, so unpretentious, should have found favor readily



A GRAY MORNING  
By J. Francis Murphy

with jurors and purchasers. It has been the fashion in European art centers for artists to paint some ambitious piece for the purpose of centering public attention upon them. Murphy has never been guilty of this form of self-advertisement, and at this day will not be.

"Sunny Slopes," "The Yellow Leaf," "Neglected Lands,"

"April Weather,"

"The Sultry Sea-

son," "Stony

Fields," "Indian

Summer," "Edge

of a Pond," "An

Upland Corn-

Field," "Signs of

Autumn," "After

the Frosts"—

these and similar

titles show the

trend of his inter-

ests and of his

efforts. His can-

vases are all genu-

ine bits of inter-

pretation, in which

the artist has

sought and been

content with only

such glory as

would naturally

accrue from work

conscientiously

and well done.

It may be said

in passing that

more honors have

fallen to him, pur-

suing thus the

quiet tenor of his

way, than though



APPROACH TO AN OLD FARM

By J. Francis Murphy

Collection of Frederick S. Gibbs

he had deliberately entered the race for renown and striven to center upon himself, as so many have done, the attention of the world by some performance more showy than sincere, and more calculated to arrest momentary attention or excite momentary wonder than to prove an abiding source of pleasure and inspiration.

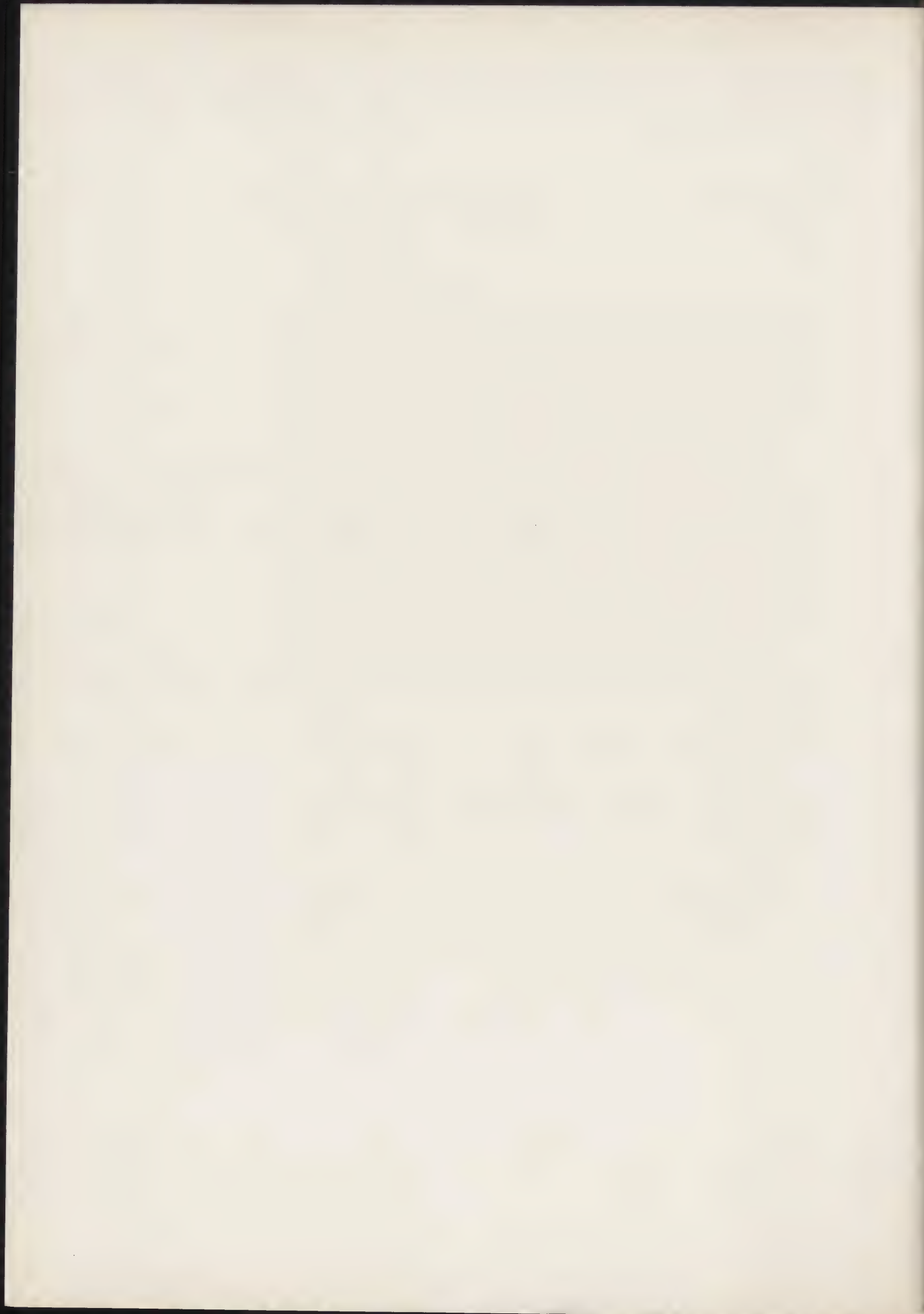
As early as 1885 he won the Hallgarten prize at the National Academy with his "Tints of a Vanished Past." Two years later he won the Webb prize at the Society of American Artists with his



AN OCTOBER DAY  
By J. Francis Murphy  
Collection of Frederick S. Gibbs







"Brook and Fields." In 1894 he carried off the William T. Evans prize with his "Under Gray Skies," and only recently he won the Carnegie prize at the Exhibition of the Society of American Artists, and also a gold medal at the Charleston Exposition with his "A Gray Day." He is among the most highly honored members of the Society of American Artists, and of the American Water-Color Society.



LANDSCAPE

By J. Francis Murphy

Collection of Frederick S. Gibbs

To seize upon some strong features of nature and paint them in such a way as to produce a stunning effect, or simply to transcribe some nook or corner with such changes or idealizations as may suit the purpose of picture-making, is one thing; but to depict a little bit of scenery, which to the average beholder would be devoid of interest, in such a way as to make it instinct with the poetry which everywhere lies latent in nature awaiting him who can see and interpret—the seer, as Ruskin calls him—is quite another. And Murphy's simple canvases will live and hold their charm long after the more pretentious performances will have been forgotten. With their minor notes sounding, if we may use the phrase, through their golden autumn haze, they make their appeal as permanently as surely.

Murphy's methods are fixed and his art theories are stable. He is not likely to deviate from his accepted mode of expression in deference to whim or fashion. He is too conscientious to slight his

work or lower its standard for commercial reasons. Like all other artists who have attained success, he is conscious of his powers and of his limitations, and we may reasonably expect under the circumstances that much of his best work is yet to come. He will ever be a favorite artist with those who prefer sentiment to show, and the quiet charms of simple interpretation to the less pleasing results of ambitious composition. It is no mean honor to paint for those of good taste.

HAROLD T. LAWRENCE.



SUNDOWN

By J. Francis Murphy, N. A.

Collection of Frederick S. Gibbs



### SALON PICTURES IN LINE

The following eight illustrations are reproductions in pen-and-ink drawing of paintings exhibited at the Paris Salon. They are interesting not less as unique presentations of the originals than as types of black-and-white work, being translations in various styles from one medium to another. With the exception of Mlle. M. Garay's "Women in Church," which depicts an act of religious devotion, they are all simple and pleasing bits of landscapes, unpretentious and true to their themes. What is more, they are devoid of the theatricality and the mere ambitious show so characteristic of the great mass of Salon pictures. By common assent it would be better if the French exhibitions had more such canvases.





NIGHT ON THE LOIRE  
By Mme. L. Arc-Valette



WOMEN IN CHURCH  
By Mlle. M. Garay





LANDSCAPE, EFFECT OF SNOW  
By R. M. Correa



FISHERMEN'S HARBOR, VENICE  
By G. Roulet



CONVERSION OF ST. PAUL  
By J. Didier



THE MONKS' HILL, ON THE SARTHE  
By J. Brien





GOLDEN MIST, SUNSET IN CHAMPAGNE  
By A. Guéry



TWILIGHT AT BOUVANS  
By F. Ch. Cachoud



A SUBURBAN RAILROAD STATION  
By E. A. Ruggles

## THE PRACTICAL PROBLEMS OF AN AMERICAN ART SCHOOL \*

It is the part of wisdom in any enterprise to recognize the peculiar circumstances under which the work must be carried on. "In order to succeed," said a very successful business man, "it is necessary to conform to all the conditions of success." This truism, for truism it is, although startling when stated in this direct form, is not always regarded in the conduct of art schools.

The manager who assumes that all his students will become professional artists will be a great way from the truth. This, however, is not to say that the predominating spirit should not be that of the school of professional artists. Two or three broad differences between European and American art schools may easily be stated. In America there is a great preponderance of women among art students, and this must continue to be the case for a long time to come, although the tendency is for the proportion of men to increase, and in the larger schools the proportion of men is greater than in the smaller ones.

Americans, again, are more accustomed to comfort and consideration than foreigners, and will not submit (in their own country, at least) to such wretched accommodations, such crowding, and such impositions as the great private French schools inflict upon their patrons. In general, an American school must cover a broader field than a European school, because the various branches have not yet become specialized, and the number of students in the different departments is not yet great.

Probably at the present moment there are as many students in American schools intending to become illustrators as intending to become painters. Another large section, chiefly women, intend to become professional teachers. If there is opportunity, others will

\* Illustrated by pupils of the Art Institute of Chicago.



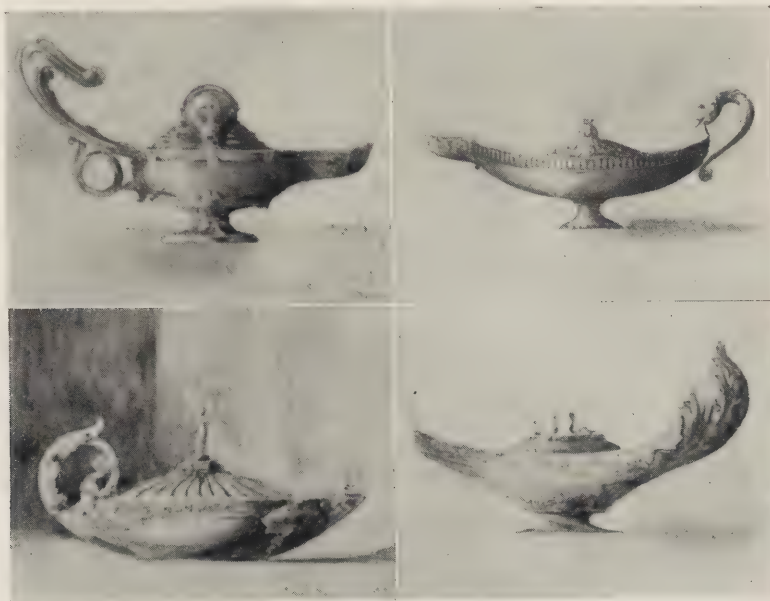


UNIQUE SCULPTURE (HEAD) CLASS  
The Art Institute of Chicago



become sculptors, decorative designers, architects, and craft workers. And there is another body of considerable numbers, but not separately to be provided for, composed of young women whose fathers think it best for them to have some useful attainment upon which they may fall back in time of need, or who merely seek a polite accomplishment.

A large school will thus naturally develop into various departments, because while the underlying principles of all arts are the



ROMAN LAMPS

same, there are differences of application that necessitate specializing. Back of everything, and perhaps superior to everything, lies the general cultivation of the individual, for which the school of art practice can only make general provision. Certain features of equipment and instruction, however, are common to all departments. The art library, the courses of lectures upon the history, the theory, and the practice of art, the collections of painting, sculpture, and diverse objects of art (for we must assume the ideal school to be connected with a museum of art) are equally important to students of all classes.

We may expect to find, then, departments of: (1) Academic Drawing and Painting; (2) Illustration; (3) Sculpture and Modeling; (4) Normal Instruction; (5) Decorative Designing; (6) Architecture. To these may be added as possible adjuncts juvenile classes, evening



DESIGNS—EGYPTIAN WALL DECORATIONS

classes, composed largely of craftsmen, and classes in arts and crafts. Let us consider briefly what will be embraced in each of these.

Academic Drawing and Painting.—This includes a wide range of work. By the courtesy of BRUSH AND PENCIL I expressed my views



upon the subject a year ago, but it will do no harm briefly to review. By all competent authorities the careful practice of drawing from the antique and the human figure is regarded as fundamental. Not that there is anything miraculous in the human head and figure, but as a matter of fact there are no other subjects attainable that present such beauty, variety, and subtlety of form, combined with such constancy and orderliness. There is some difference of opinion as to medium and treatment, but my experience leads me to approve of charcoal point and the careful study of construction for a time, and the study of effects and massing later. For artists and illustrators, this training must be long and severe, advan-



PEN-AND-INK SKETCH  
By Ralph M. Pearson



PEN-AND-INK SKETCH  
By E. K. Williams

cing from casts of parts of the head and figure to the full figure from life, both nude and costumed.

It can scarcely be doubted that the same course would be beneficial to all classes of students, even architects and decorative designers, but it is not usually found feasible, because their courses are too short, and the American student





PEN-AND-INK SKETCH  
By D. Ronald Hargrave

wood, and pottery, flowers, draperies, household utensils. I regard it as of great importance to students of painting and illustration that the object of picture-making should be kept before them from the beginning, and for that reason I would have all students, even the most elementary, admitted to classes of composition, and encouraged to try their hand at expressing ideas graphically. Unless this is done it is no uncommon thing to find advanced students, who can make beautiful

manifests an obstinate aversion to studies that have not a manifest relation to his immediate object. The difficulty of getting students of architecture to do any proper drawing from antique and life is well known, yet all good architects say there is nothing so advantageous for the head of an architect's office as to be able to draw well free-hand.

The necessary collateral studies I can do no more than enumerate. Short but serious courses of artistic anatomy and perspective are essential. The introduction to color may well be made by means of painting from still-life, as less complex than life, and for this anything may be used, vessels of metal,



PEN-AND-INK SKETCH  
By Edward J. Timmons



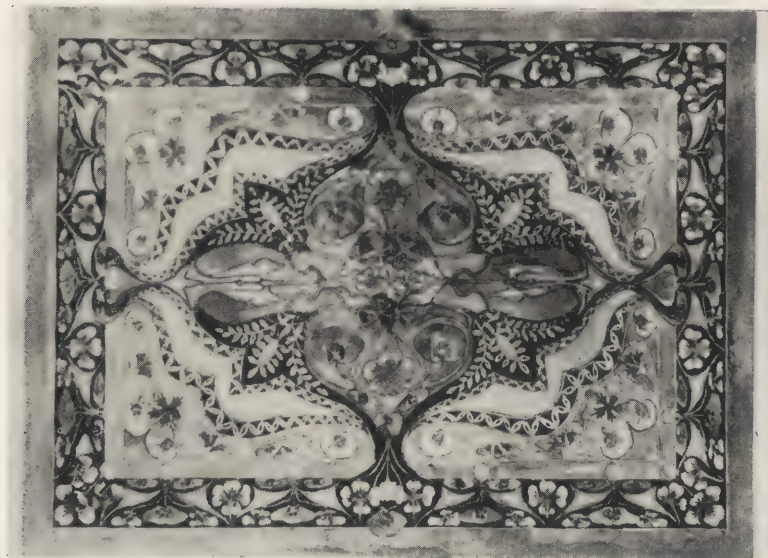
ORIGINAL DESIGNS PAINTED ON CHINA

studies from the living model, who cannot put two things together to make a picture. They are wholly wanting in constructive ability.

When the student is advanced, serious problems of picture-making



should be put before him, with the free use of the model, and his pictures should be varied from close studies in the pre-Raphaelite manner to idealized compositions. During all the course the severe academic practice should be varied by much sketching in various mediums, and in long and short time, from objects and from living models. Memory-sketching from short poses, of late called "visualization" in our public schools, is excellent practice. A year of deco-



DESIGN FOR RUG  
By Evelyn Burden

rative design would certainly be an excellent element in the education of our artists. Its practical application must be patent to every one.

Illustration.—This subject is really included in the previous one, because the accomplished illustrator has need of the full training of the artist, excepting color. The ordinary student of illustration is apt to think that there is some knack of handling pen and ink that will make an illustrator of him at once. There can be no objection to the use of pen and ink at once, from objects and in sketch classes, or even compositions, provided the student is willing to do faithfully his academic drawing. If he is a person of sense he will soon see what is necessary and settle down to real work. In large schools special provision is made for students of illustration by classes under professional illustrators in pen and ink and wash, practice of reproductive processes, and assignment of subjects of composition suitable to magazines, books, and papers.



Sculpture and Modeling.—Students of sculpture are universally required to practice drawing seriously, and most teachers of drawing think it beneficial to their students to practice modeling, but this is nowhere enforced on all. In their own specialty their course is much like that of students of painting; that is, they model at first from simple casts, and ultimately from the full-length living figure. In most schools of sculpture the work is too much confined to modeling the head and the nude figure, the latter in small size, and to the production of very small compositions of groups, fountains, monuments, etc. But where the most practical results are sought, the qualification of the student to enter the studio of a sculptor in large practice and to be of use at once, the work is extended to costumed figures, to large groups set up and cast in plaster by the students, and to real marble-cutting.



MEMORY SKETCHES FROM ONE-MINUTE POSE

Normal Instruction.—The training of teachers and supervisors of drawing in public schools is not ordinarily undertaken by art schools, but in some cases it almost of necessity asserts itself; that is, the presence of a large number of

students aiming at teaching can be neglected. Of course the peculiarity in such a course must be in its pedagogic features.

It is undoubtedly the first qualification of a drawing teacher to know how to draw; but there is a great difference in the ability to impart one's knowledge, and this ability must be developed by training. Moreover, there are peculiarities in the demands of our public

schools as to methods of treatment, elementary practice of arts and crafts, presentation of subjects, etc., for which formal preparation is useful. Three years of study, spent half in academic drawing and half in pedagogic training, is the time now fixed upon by the best schools.

#### Decorative Designing.—

There is no branch of art practice (excepting architecture) which has hitherto led the student so surely and immediately to practical results as decorative designing. Design is involved in the production of wall-paper, rugs, metal work, stained glass, carpets, interior decorations, indeed almost all the appliances of modern life. Students must learn to draw, free-hand from casts, and mechanically with instruments. Their drawing is alternated with original designs, first simple and



DECORATIVE DESIGN FOR WALL  
By Alberta Duclos

later complex, embodying the principal applications of decorative art. Of course historical studies of national styles are made, but this is sometimes deferred until the latter part of the course. Students of this class make more use of the library than others, and accumulate in their scrap-books material for actual practice. Whether the demand for the services of designers will soon be satisfied it is hard to say, but there has been no difficulty in the Northwest in students of any merit, especially men, finding employment immediately on graduation.

Architecture.—In architecture art and science meet, and no pure art school can maintain a formal course of architecture except in alliance with a school of science. The course must embrace widely diverse subjects, ranging from mathematics to free-hand drawing, from languages to decorative design, from æsthetics to sewerage and ventilation. The object of course is to qualify the student to design and construct buildings of all classes.

Arts and Crafts.—The subject of arts and crafts presents some difficulties. With a part of our community it is at present a sort of fad, and its votaries are often enthusiasts who find much difficulty in working together to any end. As regards an art school, the arts and crafts are properly related to the department of decorative design, and in most cases the only course is to allow the particular applications to develop themselves. The arts and crafts are so numerous that it is hopeless to practice them all in one establishment. Ceramic art and pottery, wood-carving, basketry, metal work, and bookbinding are perhaps the most feasible.

Juvenile and Evening Schools.—These scarcely need any special comment, being simply adaptations of the departments already mentioned to the peculiar demands of children and of working-people.

W. M. R. FRENCH,

Director of the Art Institute of Chicago.



ORIGINAL ROSETTES



## OLD WORLD ART GOSSIP

The Municipal Art societies, which have for their object the beautifying of American cities, will hear with interest that no less an artist than Flameng has painted a sign-board for the Paris newspaper, *Le Matin*. Another well-known artist, Willette, has glorified the front of a Parisian cookshop with his work. One of the Paris newspapers suggests that an exhibition of antique sign-boards, or pictures of such sign-boards, might lead to an improvement in modern work. A warning note, however, is also sounded as to the tendency of shop signs and numbers to become unintelligible as they become artistic.

A member of the French Chamber of Deputies, M. Beauquier, who is also president of the Society for the Protection of Landscape, has introduced a bill taxing heavily all advertising signs along railway lines in France. Speaking for his society, he contended that railroads had already done harm enough to the beauties of nature. The railway, however, was a necessity, whereas the endless line of fences covered with chromatic abominations, advertising pills, automobiles, dyspepsia salts, corsets, hair-dyes, etc., hurt the eyes and debased the taste of ignorant people.

One of the French comic papers recently had a picture of a young peasant girl saying her prayers at a railway crossing before an advertising poster designed by Mucha, in his usual mediæval style, to glorify a certain brand of chocolate.

The opposition to the bill comes, naturally, from the peasants who own the fields in which the advertising companies want to plant their signs. They receive more money from such signs than from crops.

An autumn Salon is the latest suggestion in Paris. This is to be held, at a place to be hereafter named, at the end of October or the commencement of November, and is to be in no way a rival of the existing salons. Prevalent ideas are that it will be most liberal, for while, according to law, the executive board will consist of Frenchmen only, the jury, which will be elected by vote, will probably contain men of artistic repute of all nationalities.

There will be no awards, but an artist whose pictures have been accepted for five exhibitions, not necessarily in succession, will become a Sociétaire, and will have the right of exhibiting *hors de concours*.

This is an excellent idea, as it will in time be the means of abolishing cliqueism, the aim of the new society being to bring prominent artists of all classes to the fore, whether painters, sculptors, or engravers.

Under the direction of M. de Nolhac, the curator of the Palace of Versailles, a fine museum devoted to art work of the seventeenth and eighteenth centuries has been founded in that historic pile. Two new rooms under the famous gallery of mirrors have just been filled with objects rescued from the garrets and cellars of the palace, and opened to the public. Versailles is so enormous that even its custodians do not seem to have known of many of the treasures hidden away in obscure apartments that had not been opened for years.

Among the curious works recently installed are several pieces of historic furniture—a jeweled armoire with bronze work by Thomire, and a desk presented to Louis XVI. by Burgundy. Both pieces have been identified by means of old engravings and tapestries. On the desk has been placed a beautiful statuette of a child by Pigale, found in the garret. A still more remarkable find was of some statuary by the famous Houdon, which was dug out of the cellars, where it had been buried during the German occupation of 1871, and forgotten.

The Naples Museum has a scandal on its hands, and an art committee of inquiry appointed recently to investigate it resigned, in order to leave the courts to settle the matter. The main point at issue concerns the alleged disappearance of a magnificent piece of tapestry of priceless value, which a Roman expert, the Cavaliere Pietro Gentili, director of the Vatican Fabbrica degli Arazzi, swears he saw five years ago in a storeroom not open to the public, lying on the floor, while its companion piece (the Perseus) was hung from a rope drawn across the room. The existence of these is absolutely and energetically denied by the former administrators of the museum.

The king of Belgium recently opened a magnificent exhibition of early Flemish art arranged in the government buildings and the Grunthuus. Under the presidency of Baron Cruyn de Lettenhove, the committee persuaded the chief museums, churches, and private collectors of Belgium to lend their finest treasures.

There were many notable contributions from foreign countries, including about seventy from England. In the exhibition were thirty genuine Memlings, several Van Dycks, a great display of works by Gheerardt David, Petrus Cristus, Vandergoes, Bouts, Maburse, and many others not yet identified.

The antiques in the Grunthuus were scarcely less interesting. A catalogue of the pictures is being prepared by an Englishman, James W. H. Weale, who is accepted in Bruges as the foremost living authority. The exhibition will remain open until September.

BLANCHE M. RUSSELL.



THE EMPEROR JUSTINIAN  
By J. J. Benjamin-Constant

## THE ART OF BENJAMIN-CONSTANT

The death of J. J. Benjamin-Constant, on the 27th of May last, removed from the art world of Paris one of its celebrities. During his artistic life he may be said to have played four distinct rôles, and in three of them he achieved remarkable success. He first made a reputation as a brilliant painter of Oriental subjects, which he relinquished for the more remunerative career of a successful portrait-artist. At about the same time he began to gain prominence as one of the favorite art instructors of Paris. He had likewise executed a few important mural decorations, when ill health and finally death stayed his hand.

He was essentially a painter. His pictures showed no lack of literary interest, but they were painted primarily for the joy of painting. He was the most brilliant colorist in all his generation of French artists, and he possessed the talent and skill which are the birthright of most French painters in a surprising degree.

His skill was devoid of trickery, which may not be truthfully said of the skill of such men as Fortuny and Madrazo of the Spanish school, Boldini of the Italian, or Makart of the Austrian. His methods were always "legitimate," but there were few subtleties of brush work which were not revealed to him.

While he received most of his art instruction in the Atelier Cabanel at the École des Beaux Arts, he was the pupil of Rembrandt more than of any other master. His painting of flesh had often the "fatness" and firmness noticeable in most of the work of the great



van Ryn. The peculiar technique obtained by dragging one tone of a color over another, or one color over another, is identical in many instances in the painting of both. The modern artist, however, seemed to strive to obtain brilliancy of effect through variety of color and through the contrast of varied textures more often than his seventeenth-century master. In this he was signally successful.



J. J. BENJAMIN-CONSTANT  
From a Photograph

Benjamin-Constant's early travels in Spain and Morocco are responsible for a fondness for splendor and brilliancy of effect which was the "motive" of his Oriental subjects, and which persisted in his decorative painting and in his portraiture. The rich velvets, satins, and cloth of gold in the costumes of his Oriental figures are found again in the mediæval figures of his decorations for the Capitol in Toulouse, and in the backgrounds and accessories of his portraits.

The tendency of his earlier work was directed by the examples of Gérôme and the older French Orientalists, and of his immediate predecessor in the Atelier Cabanel, Henri Regnault. The masterpiece



MME. J. VON DERWIES  
By J. J. Benjamin-Constant

the work which showed heart and soul, or whatever you may wish to call that spontaneous quality which arouses sympathetic feeling, which won him the greatest honor his fellow-artists could bestow upon him.

of his Oriental period is "Les Chérifas." In the golden half-light and luminous shadow of a harem, decorated with the richest of stuffs and objects of Oriental art, are grouped a half-dozen nude and half-draped figures of women. It is a superb example of purely constructive art, an ideal subject realistically treated with the utmost skill. It failed, however, to win the medal of honor which the artist afterwards received for his portrait of his son, one of the simplest pieces of painting which he ever produced. It is in these two pictures that the great lesson of his artistic career is summed up. Wealth and popular fame were won by his work, which was the distinguished product of talent combined with scientific training; but it was

While it cannot be said that his paintings of Oriental subjects were devoid of spontaneity, it was their ostentatious cleverness and the sustained effort of a well-trained mind which imposed admiration rather than charmed one into a state of sympathetic approval. They were stunning, and even fascinating, but they lacked the captivating charm which takes permanent hold of one's senses.

Curiously enough, the artist's personality showed many qualities which did not find much expression in his painting. His nature was in reality a sympathetic one. He was beloved by nearly all of his pupils. Although he was born in Paris, he spent his childhood with two aunts in Toulouse, and he always preserved the expansive temperament and the rich accent of the Midi. He was fond of humor, and his language was full of it and of picturesque-ness. He was most industrious and temperate in his habits—almost abstemious in the use of liquor and tobacco. He detested laziness or carelessness in his pupils, but was generous in his encouragement of even the untalented who showed a desire to advance.

His first appearance as an art instructor was in the studio in which he had been a pupil. M. Cabanel was confined to his home



PORTRAIT OF MISS AUSTIN  
By J. J. Benjamin-Constant





VICTRIX

By J. J. Benjamin-Constant

by his last illness, when one day a middle-aged man, having more the air of a physician, with his trim beard and eye-glasses, than of an artist, entered the studio and proceeded to remove his hat and overcoat. A *nouveau*, possessing a voice like a trumpet's and a brogue unmistakably Toulousian, shouted, "Who is this man, this intruder?" A smile flitted over his features as Benjamin-Constant announced that



LES CHERIFAS

By J. J. Benjamin-Constant

the illness of M. Cabanel had made the provision of a substitute necessary, and that for a time the pupils would receive criticism from a comrade instead of their master.

A few months later an English promoter induced him to establish a school near his studio in the Impasse Helène, in the Clichy Quarter of Paris. Here he introduced regulations more strict than are usually imposed upon the pupils of art schools. He argued that in schools of law or medicine such regulations were a necessity, and that an art school should be benefited by them. Loud talking, singing, noise, and smoking were prohibited during the pose of the model. A fair test of these regulations was never obtained, as a few months later the English promoter became involved financially, and the school was relinquished for a professorship in the Julian Academy.

At the time of his death, the studio instructed by Benjamin-Constant and

Jean Paul Laurens was the largest and in all respects the leading one of this famous art school, if not of all Paris. In many other ways his influence upon the art of his time was felt. He was frequently called to act as a juror at the Salon, as judge of the work



JUDITH

By J. J. Benjamin-Constant



of the pupils of the government schools, and in making reports upon matters of art. He was ever faithful in performing such duties.



ENTRY OF POPE URBAN II.

By J. J. Benjamin-Constant

This side of his career is not generally appreciated here. In America he is tabulated and pigeonholed by art lecturers as a brilliant painter of Oriental subjects and a portraitist who made several visits



to New York and to London. He is not generally known as a painter of the nude, except as an adjunct to his Oriental interiors. His "Orpheus" is a superb example of the nude in landscape; "Victrix" and "Judith" are examples of pure virtuosity in the painting of the nude. For a time the similarity of Byzantine splendor to Oriental attracted him, and "Theodora" and "Justinian" were produced. In decoration he was at his best in the mediæval subjects for Toulouse. He professed a strong distaste for impressionism, but in his "Paris Convoking the Nations" he made use of impressionistic methods of painting.

In summing up his career as an artist, one finds much that is contradictory. He knew more than almost any modern artist of the *métier* of painting, and yet his masterpiece in the Luxembourg gallery is cracking



URBAN II. (Detail)  
By J. J. Benjamin-Constant

to pieces from the use of unsound pigments; his pictures are finished works of art, but unsatisfying. He was bold, but rarely daring, and he never transgressed the laws of the cultivated sense of artistic propriety with which his academic training had provided him.

Benjamin-Constant's fame as a portrait-painter dates from his first visit to America. He was one of the first of the French artists of repute to visit this country in a professional capacity, and the reputation he had acquired as a subject painter almost immediately secured him important commissions. Speaking a couple of years ago of this new departure in his art, he said:

"It is America which made me a portrait-painter. Until I went there I was almost solely a painter of subject pictures. I had made one or two attempts at portraiture, which I had not deemed satisfac-



BLACK DIAMONDS  
By J. J. Benjamin-Constant

and devoting himself almost exclusively during the latter years of his life to portraiture. Certainly he had patrons whose wealth would naturally make it an object to any man to cultivate this branch of the art.

Among the likenesses by which Benjamin-Constant is best known are those of M. Chaplain, the great medalist, his two sons, André and Emanuel, and his other portrait of one of his sons, herewith reproduced, which made him a medalist;

tory. I need not tell you that I was received in the United States with the most exquisite courtesy. And little by little I acquired confidence in myself, and portrait-painting soon became more interesting to me than anything else."

It was the good fortune of the artist to secure as sitters for portraits Jay Gould, Bradley Martin, Anthony Drexel, Frederick Ayer, and several other wealthy Americans, and it is more than likely that the remuneration he received as a portraitist may have had much to do with his abandoning Oriental subjects



PORTRAIT OF THE ARTIST'S SON  
By J. J. Benjamin-Constant  
Picture that won Salon Medal

the Duc d'Aumale, M. Maurel, Madame Benjamin-Constant, the Grand Duchess Paul of Mecklenburg, Madame Calvé, the Princess Radziwell, Queen Victoria, Sir Julian Pauncefote, Queen Alexandra, Madame Emile Fourton, Madame von Derwies, Madame Langier, M. de Blowitz, the Grand Duchess Serge, and the Duchess of Marlborough, daughter of W. K. Vanderbilt. These portraits, like all the rest of the artist's work, are very uneven in quality. He himself always regarded that of M. de Blowitz as one of the best his art had produced.

He was not a little piqued over the result of his Gould likeness.

This was ordered by the millionaire as a gift for his son George. The sitter displayed little interest in the work as it progressed, and when the picture was completed he gave it a scant two minutes of his time, drew his check in payment, and the incident was closed. The artist always thought that his painstaking efforts merited ampler recognition, some words at least of appreciation.

The outcome of his portrait of Victoria was scarcely less satisfactory; indeed, to the day of his death the painter never forgot a particular humiliation incident to this canvas. He was commissioned by Sir W. Ingram, proprietor and editor of the *London Illustrated News*, to paint the portrait, and the queen graciously consented to pose. The studies finished, he returned to Paris to complete the undertaking,



QUEEN VICTORIA  
By J. J. Benjamin-Constant



fully conscious of the importance of the work. When the portrait was finished the queen criticised it rather sharply, and among other things found fault with a particular blue the artist had used. One day Benjamin-Constant received a communication from his royal sitter with an inclosure of a blue ribbon. He thought it was an honor that had been conferred upon him, whereas Victoria had simply sent

the ribbon to prove that the artist was off in his color, and that she was right in her criticism.

Despite the success Benjamin-Constant acquired as a portraitist, in the opinion of most critics his fame will ultimately rest on the Oriental subjects by which he first acquired reputation. These include such notable canvases as the following: "A Woman of the Riff Coast," 1873; "Prisoners in Morocco" and "Women of the Harem," 1875; "Entrance of Mahomet II. into Constantinople in 1453," 1876; "The Last of the Rebels," 1880; the much talked of "Chéri-



HERODIAS  
By J. J. Benjamin-Constant

fas," 1884; "Justice in the Harem," 1885; the great "Justinian," which just missed the medal of honor of the Salon of 1886; the pathetic picture of Beethoven playing his "Moonlight Sonata," 1889; "Samson and Delilah," "La Soif," "Favorite of the Emir," "Herodias," "Judith," "La Vengeance du Chérif," "Le Jour des Funerailles," and "Victrix." Such of the artist's paintings as have been brought to this country have found ready sale at high prices. His famous "Justinian," doubtless one of the very best of his figure subjects, is in the Metropolitan Museum of Art, New York.

E. S. CAMERON.



LES DERNIERS REBELLES  
By J. J. Benjamin-Constant

## SARGENT'S INFLUENCE IN LONDON

John S. Sargent is playing a part in London not unlike that which Sir Anthony Van Dyck played in the first half of the seventeenth century. The Royal Academy exhibition this year emphasizes the easy pre-eminence of this remarkable American painter, in the city whose wealth and family pride have made it the greatest market for portraiture since the empire of art and luxury passed away from the south of Europe.

Van Dyck passed only six or seven years in London, but he worked a complete revolution in the representation of the human face, and laid the foundation of the splendid school of British portraiture in the eighteenth century. Sargent has been in London as long as that, but he had greater rivals; there were no real portrait-painters in England before Van Dyck. But in the opinion of an exchange, Sargent has easily gained first place.

For the last two or three years English and American criticism has generally agreed in treating his works as of the first importance. This year his eight portraits leave the reviewers little space to speak of others. It is too early to discuss his influence on British art; perhaps he is too individual to be the founder of a school; but of his influence on the public there can be no doubt.

Painting is the most cosmopolite of the arts. It has a common language. It appeals alike to the cultivated of all lands. The man of letters must stay where he was born, or learn a new tongue. Few in all the history of the world have done that successfully. Only since two great nations have the same language have men of letters taken to migrating for fame or profit. Half a dozen American novel-

ists live or have lately died in London. Musicians migrate, but less freely than painters. Italian composers have domiciled in Paris, and German in London. But these speak a native language, even in their art, and address a foreign, acquired taste. Painters address a natural sentiment, and a cultivation which is nearly identical throughout civilization. The world is their market, and they travel as light as an apprentice with his bag of tools.

Till now the United States has taken only a passive part in this migration of artists. British painters came to the colonies for orders as French painters come to New York for a winter now, and stagger home under a load of dollars. But no one dreamed until this generation that America could export painters. Our youth went abroad to study, and came home to compete as best they could with the American taste for foreign work.

Whistler broke the ice. With all reverence for his art, it is certain that his eccentricity helped. Anyway, he made a name and a place for himself in London. Abbey followed, and bettered his home success. Sargent has done even more. He has made a place for himself, too, but it is the first place among painters to whom the English language is native. Some time, when art shall have escaped from this eternal subjection to French standards and methods, he may be called the greatest portrait-painter in the twentieth century. There is pleasant thinking for Americans in this.



## EXAMPLES OF DECORATION AND DESIGN

The following illustrations are of especially artistic designs in leather embossing, furniture, and mural decoration. No class of work offers better opportunity for artistic ornamentation than fine bookbinding, and the cuts in Plate 25 have the merit of being not only artistic, but unique. Figure 1 is a weird conceit executed by Mme. Folsey-Risler; Figure 2 is a floral theme executed by Mlle. Marie Thérèse André; and Figures 3 and 4 are similar ideas, worked out by Charles Henri Godin. All the volumes were exhibited at the Paris Salon. All four of the designs shown in Plate 26 are of art furniture, made by Louis Majorelle, of Nancy, in which different ideas are worked out with pleasing decorative effect. The purpose of the designer has been to embellish simple pieces of furniture by a clever use of pictorial art. Plate 27 shows three examples of raised mural decoration, designed by G. C. Haité and executed at Darwen, England. Grace of line and cleverly arranged repetitions make all the designs especially attractive.





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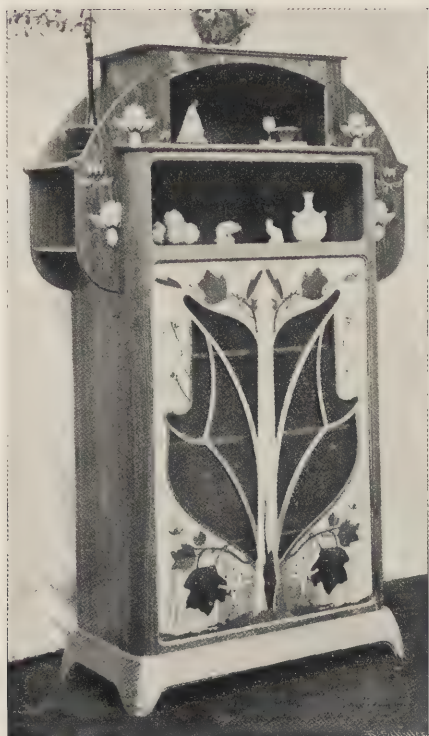


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EXAMPLES OF DECORATION AND DESIGN. Plate 25.







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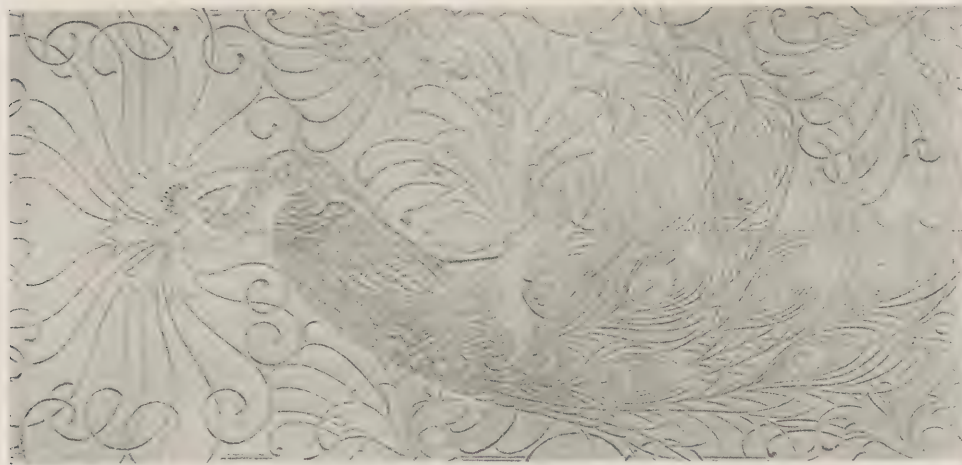


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EXAMPLES OF DECORATION AND DESIGN. Plate 26.







EXAMPLES OF DECORATION AND DESIGN. Plate 27.





## REVIEWS OF RECENT BOOKS

In his "Giotto," published by the Macmillan Company, F. Mason Perkins has given as ordered and probable an account of the life and as satisfactory an estimate of the work of Giotto di Bondone as one could reasonably expect, considering the conflicting material with which he had to work. The fame and celebrity that have universally been accorded this artist make him one of the greatest and most striking personalities in the artistic annals of the Christian world, and yet there are few characters of any importance in the history of Italian art concerning whom we possess less certain or genuine information.

We are left to found our ideas of his private life and of his career as an artist almost entirely upon tradition, and upon such of his works as have been spared us through the centuries that have elapsed since he laid aside his brush. Vasari's monograph on Giotto, replete as it is with mistakes of fact and judgment, has oddly enough been the main source of information about him. Subsequent scholars and writers have done much toward clearing up many uncertain points respecting Giotto's life, but the best results of scholarship, those of Crowe and Cavalcaselle, are not accessible to the general reader. In his biography of the artist Mr. Perkins has made a generous use of the best material available, and has given the reader the benefit of an intimate personal acquaintance with the remains of Giotto's work.

Perhaps no personality exists in the artistic annals of Europe a true appreciation of whose work and influences depends more deeply on a thorough knowledge of his predecessors and contemporaries than is the case with Giotto. Mr. Perkins wisely regards his subject not less as the culminating figure of a movement long on foot in France and Italy than as the first of modern painters, and he wisely incorporates in his little volume an ample discussion of the artist's forerunners and contemporaries, following this with a detailed account of the artist's development and of his principal works. The text, as is the case with all the volumes of the Great Masters' Series, is adequately illustrated with reproductions designed to give a comprehensive idea of the great painter's art.

Another volume of the same series, of even greater interest to present-day students, is Malcolm Bell's "Rembrandt van Rijn," issued by the same publishers. As the writer well says, down to the middle of the present century the story of Rembrandt, as generally accepted, was nothing but a mass of more or less ill-natured fiction. His drunkenness, his luxury, his immorality, his avarice, were heaped together into a somewhat inconsistent midden-heap of infamy. But the

greatness of the man commanded the serious study of critics and scholars, and earnest efforts were made to give the true story of the artist's life, and to assign him his just rank as a painter and as an etcher.

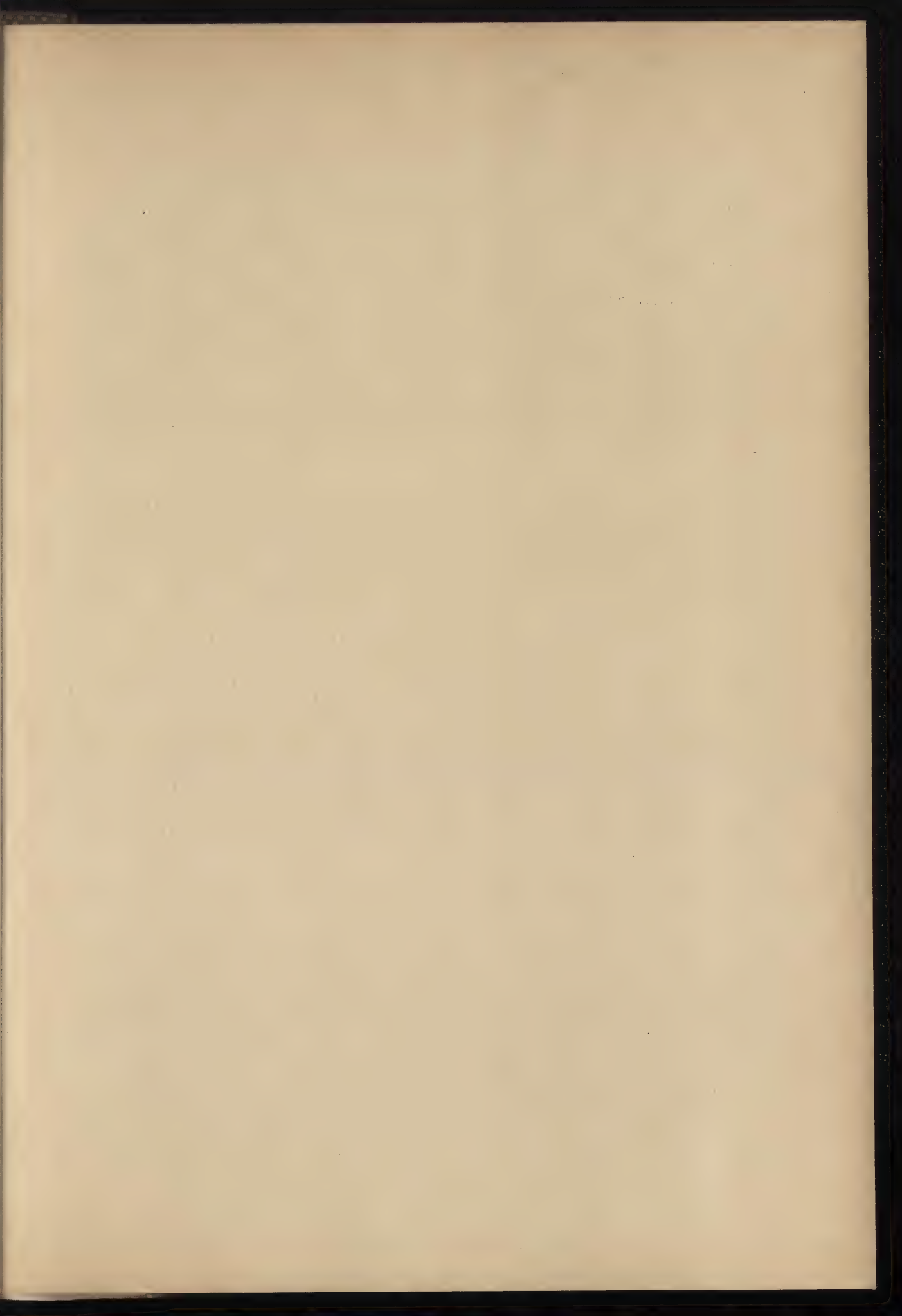
The volume here noticed is but a condensation of Mr. Bell's more voluminous work published in 1899. The story of the painter's life and work has necessarily been to a considerable extent compressed, but everything essential has been retained. The chief omissions are the short descriptions of the pictures and the lists of the etchings, which, while occupying much space, were thought to be more suitable to a work of reference than to a handbook. The student who desires fuller information on these points is referred to the earlier and costlier volume.

In issuing the work in cheaper and more convenient form, and after fuller investigation and study, the author has not found it necessary to change or modify any of the opinions first expressed, and it is doubtful if a work more comprehensive and just and more in keeping with the needs of the student is obtainable. The biographical account of the great artist is especially full and entertaining, and the two divisions of the work devoted to Rembrandt as a painter and as an etcher leave little to be desired. The reissue of the work puts a most valuable monograph into the hands of all who are interested in the life and achievements of the greatest of the early Dutch painters.

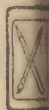
The last two volumes of Houghton, Mifflin & Co.'s popular and instructive Riverside Art Series are "Tuscan Sculpture" and "Van Dyck," both by Estelle M. Hurl. "Tuscan Sculpture" was designed as a companion volume to "Greek Sculpture," a previous issue of the series, and comprises a collection of sixteen pictures reproducing works by Donatello, the Della Robbia, Mino da Fiesole, and other artists, with introduction and the usual appreciative interpretations. The author has aimed to make this set of pictures, studied side by side with that of the former work on sculpture, illustrate clearly the difference in spirit animating the two art periods represented.

The Tuscan sculpture of the Renaissance was developed under a variety of forms of which as many as possible are included within the limits of the book under consideration—the equestrian statue, the sepulchral monument, the ideal statue of saint and hero, as well as various forms of decorative art applied to the beautifying of churches and public buildings both within and without.

The volume on Van Dyck contains a collection of fifteen pictures and a portrait of the painter, with introduction and interpretation. This artist's fame as a portrait-painter, as the author rightly says, has so far overshadowed his other work that his sacred pictures are comparatively unfamiliar to the general public. The illustrations of the little volume are about equally divided between portraits and subject-pieces, and the selection is well calculated to give the reader an adequate idea of the scope of the painter's art.







# BRUSH AND PENCIL

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No. 5



THE FLIGHT OF THE HOURS  
By Walter Crane

## THE ART OF WALTER CRANE

A judge of no mean capacity, when asked recently what living English artist had disclosed the greatest versatility and originality, and had done most to disseminate a love of the beautiful among the masses, replied promptly, Walter Crane. Many who are wont to pass upon pictorial art by the rules of the schools, and accept or reject paintings according to the traditional principles of juries of admission to exhibitions, would perhaps not concur in this opinion. It is nevertheless a fact, that England has produced no more ardent devotee of art than Crane—no man who has worked more assiduously to popularize the cult of the beautiful, no man who has undertaken such different forms of art work, and been so uniformly successful in all that he has undertaken.

Oil-painter, water-colorist, decorator, designer, book illustrator, writer, socialist, he has from the outset of his long career worked indefatigably, not merely to give expression to a sense of the beautiful, which is almost if not quite unique in modern times, but to remove art from the sacred precincts of the galleries and academies, and to apply it in varied forms to those interests that lie close to daily life.

Crane's work is all pre-eminently artistic: it is direct, spontaneous; and conveys the impression of having been done with the greatest



ease. His invention is rich, and his beauty of line and color is of the kind that charms and captivates. What is more, his art is wholesome in the highest and best sense. Work so direct, spontaneous, and pure was accorded a hearty welcome in the earlier days of the artist's efforts, and it pleases to-day as it did then.

His art lacks the stilted, "manufactured" qualities that characterize so many of the exhibition pictures, and probably for that very



VIEW FROM MONTE PINCIO, ROME

By Walter Crane

reason Crane has not met special favor at the hands of the Royal Academy. It shows an utter absence of the made-to-order element, and is almost equally devoid of the hall-marks of the professional. It has scarcely a hint of modern studio life; quite as little is it suggestive of the common nature we see about us. A rich, exotic imagination dominates everything he has done. He creates his own world of beauty, and expresses it with a charm of line and color strictly individual, often whimsical, but always graceful—as no other English artist has done.

Beauty is his idol; he has no use for the stern, the repellent, the prosaic. He seeks in nature her loveliest forms, and weaves them into a tissue of symbolism in which decorative grace is ever in the ascendant. As a friend once expressed it, he has a fancy which seems always ready to flow with the abundance and variety of nature herself, not in her workaday, weary aspect, not with the straining for





DECORATIVE FRIEZES  
By Walter Crane



ORMUZD AND AHRIMAN  
By Walter Crane

beauty under difficulties (a sense which so often overshadows our art schools and studios), but as a bird sings, and as animals play when they are happy—in short, as a perfectly joyful expression of a natural condition.

The artist is in the truest sense a poet, and be it in book illustrations, in mural decorations, in designs for fabrics and wall-papers, or in pictures executed for framing purposes, one cannot fail to feel the poetry of his work. Two elements are ever present, the beautiful and the dramatic, and as a consequence, his work is always suffused with the charm of loveliness, and instinct with action, growth, and vitality. His pictures are never dead or lifeless; there is always some distinct action expressed, something is going on. His slightest sketch or decoration has thus a sense of movement, a sense of the dramatic in its happiest vein.

Grace, balance, originality, which so many artists strive for and fail in the striving, have ever been with him the commonplaces of his daily effort. These have given him a unique position among present-



AMOR VINCIT OMNIA  
By Walter Crane



day artists. He has the instinct of harmonizing in an original manner, and a cleverness in inventing combinations of flat tint color, which admirably supplement the grace, strength, and quality of his lines.



THE SWAN MAIDENS  
By Walter Crane

Thus, whatever be the idea he wishes to symbolize, whatever the dramatic incident he seeks to depict, however abstract the thought he wishes to put into pictorial form, his artistic expression is always agreeable. It is not the artistic expression that stirs, inspires: it is





LA BELLE DAME SANS MERCI

By Walter Crane

that which woos. There is no conscious effort manifest in his work, and however far-fetched the pictorial conceit, it seems to be devoid of the mechanics of art. So easy of execution is it, that it impresses one as being natural.

Crane is usually classed with the pre-Raphaelites, not less from his avowed acceptance of the principles these devoted painters sought to popularize than from his strenuous effort to continue the work which the pre-Raphaelite leaders had begun. Really he is the product of many influences, now being influenced by Japanese art, now by Renaissance, now by the English pre-Raphaelites, and now by the Greek marbles. On the subject of the influences which have shaped his career, and resulted in that definite and individual style which is known far and wide throughout Europe if not in America, Crane has himself spoken with authority, and it is as well here, perhaps, to use his own words. Said he some time ago in an interview:

"I was born to the trade; but I lost my father when I was only fourteen, and since then I have had pretty much to shift for myself. At that age W. J. Linton, seeing some of my youthful sketches, took me as a pupil, with a view to drawing on wood, and thus turned me toward illustrated work; and besides it was the work which passed through his hands that helped to give me, I suppose, the bent I afterwards followed in landscape and figurative design.

"Drawings of Rossetti, F. Sandys, and Sir F. Leighton, for instance—I well remember the impression those made on me. Then,

too, Blake's work fascinated me greatly. Ruskin, too, was one of the men who influenced me largely—Ruskin and the poets, counteracted later by Herbert Spencer and Darwin. And as regards temporary influences, I cannot forget what I owe to Burne-Jones and William Morris. I remember reading 'Modern Painters,' and being deeply moved by it, when I cannot have been more than fourteen years old.

"But I owe, perhaps, most of all to the South Kensington Museum. Like Blake, who 'thanked God he never was sent to school to be whipped into following the ways of a fool,' I am thankful that I never had any school training—which at the best means training under some stereotyped system. For a student with definite aims there is no exaggerating the value of the inexhaustible treasures at the South Kensington Museum. There are no better masters in art than are to be found there, and in the Phidian marbles or the Italian room at the National Gallery. I never had any systematic training in the school sense, and I certainly owe nothing to the Academy.

"I was proud of getting a picture exhibited there in 1862—it was 'The Lady of Shalot'—and as it was very favorably noticed in the *Times*, and I knew I could improve, I thought I was on the road to fortune. But though I tried and tried again, I never got a second picture accepted there till ten years later, and since Sir Coutts Lindsay opened the Grosvenor Gallery, I have troubled Burlington House no



THE BRIDGE OF LIFE  
By Walter Crane



more. I exhibited chiefly in the First Water-Color Dudley Gallery from 1866 onwards, my work meeting ready acceptance by the juries.

"Landscape has always been one of my favorite occupations, and the public, which associates my name with 'Walter Crane Story

Books,' would be surprised, perhaps, to see my portfolios of landscape studies. But it is figurative art that I love best; one of my very earliest drawings is meant to represent Ormuzd and Ahriman, or the conflict of the Good and Evil Powers"—a bit of symbolism.

Born in 1835 in Liverpool, taught from early childhood by his father, who was a miniature-painter of ability, thoroughly drilled in the use of colors and in the principles of drawing, early apprenticed to Linton, the wood-engraver, a calling in which he acquired sureness and firmness of touch, later brought under the influences of which he speaks in the foregoing paragraphs, and withal a man literally imbued with the spirit of the beautiful, and a confirmed protester against many if not most of the methods current in the schools and academies, it is no wonder that Crane should have developed his art along the lines that have made him famous. To him art was not art unless it was beautiful, and a picture lacked at least one of the elements of a picture unless it was decorative. His love of symbolism gave him a natural predilection toward figurative art, and as a consequence, this element can be traced quite as readily in his designs as in his finished pictures.



THE WATER-LILY  
By Walter Crane

The first efforts of the young artist foreshadowed his future career. He was only an art student when he exhibited at the Royal Academy in 1862, and the year following he executed his first book illustrations for "The New Forest." These book illustrations were even more a revelation to the English public for their peculiar grace and beauty than were those of Kate Greenaway, who recently died.





IN THE CLOUDS  
By Walter Crane





So popular were they that there was an immediate demand for his work. From 1867 to 1876 he issued a series of "Picture Books," which in a sense were regarded as annual events. In 1877 he gave to the public his "Baby's Opera." Then followed "Baby's Banquet," "Mrs. Mundi," "Pan Piper," "Grimm's Household Stories," "First of May," "The Sirens Three," "Baby's Own Æsop," "Flora's Feast," "Queen Summer," "A Wonder Book," "The Old Garden," "Spenser's Faerie Queene," "The Shepherd's Calendar"; and in addition to these, as he acquired fame as an instructor, several works on the theory and practice of drawing, the most important of which are "Claims of Decorative Art," "Decorative Illustration of Books," "The Bases of Design," and "Line and Form," new editions of the last two volumes having been called for by students during the present year.

Considering the remarkable quality of the drawings made for book illustration, the amount



PEGASUS  
By Walter Crane

of this class of work done by Crane is simply enormous. It is all characterized by the types of manly and womanly beauty, the fluent lines, the poetic conceptions, and the unique whimsicalities which are associated with his name, and which are one of his chief glories. Indeed, it has been said that Crane's art appears to the best advantage on the printed page, and not in the formal frame.

Crane's ambition, however, would not permit him to limit himself to book work, and his pictures, exhibited at the Dudley Gallery from 1866 to 1882, won for him a generous meed of praise from all visitors. Many of these works, as "Renascence of Venus," "Fate of Persephone," "The Sirens Three," "Europa," "Freedom," "The Bridge of Life," "La Belle Dame Sans Merci," "Neptune's Horses," "The Swan Maidens," "England's Emblem," "Brittania's Vision," "The





EUROPA  
By Walter Crane

World's Conquerors," and "A Stranger," many of which are here-with reproduced, are works so graceful in their execution, so apt in their symbolism, so strong and forceful in their drawing, so beautiful in their color schemes, so out of the beaten ruts of artistic effort, that they stand unique among the products of British art.

Many another canvas might be mentioned, but those enumerated will suffice in this brief record. It is only necessary to say that in all this work, be it illustrations, paintings, designs, decorations, pottery, or what not, runs the artist's characteristic method—original, potent, artistic.

Devoting himself thus to so many art interests, and working for so many years under pressure, Crane has incurred risks and encountered dangers which some of his warmest friends and admirers think



ENGLAND'S EMBLEM  
By Walter Crane

have left their impress on his product. This adverse side may here be expressed in the words of a careful student of the artist's career.

"Every credit must be given to the artist for his enormous fecundity," says Percy Bate, "and the industry which enables him to accomplish so much; but hasty production, and especially overproduc-



THE BOOK OF FATE  
By Walter Crane

tion (a fault that many think Walter Crane must plead guilty to), have manifold disadvantages. Grace of composition, skillful disposition of forms, draperies, and accessories, and flowing beauty of line, are such constant elements in his work that we accept them as a matter of course, and are not always duly grateful; but hurry begets carelessness, it results in draftsmanship that is not always irreproachable, and color that is not always happy; and though the artist has an uninterrupted flow of ideas, he cannot possibly carry them all to com-



pletion, however industrious he may be. There is a limit to the capacity of every art worker which he would do well to recognize.

"The consequence is, that although all painters may be said to repeat themselves more or less, in Walter Crane's case style is apt to degenerate into mannerism, the literary element is perhaps unduly

obtruded, and the decorative charm, which may well be an underlying constituent in all pictures, becomes the dominant element. These easel paintings, judged as such, are not altogether satisfying, though considered as decorations, they have without exception very great beauty and charm.

"The artist himself does not draw any hard-and-fast line between pictorial work and other work, and his practice is consistent with this attitude; but critics who do not care for allegory, who think that pictures should show relief and express atmospheric values, naturally say that compositions which lack these essentials, which depend upon their literary appeal and their pleasing arrangements of line, can only be considered as decorative



BACCHANTE  
By Walter Crane

tive and not pictorial art. But, even if considered pictorially the artist's work does not appeal to all, it cannot be denied that decoratively Walter Crane's achievement is very fine, spirited, imaginative, well balanced, and thoroughly original."

Reference has been made to the fact that the English Royal Academy has been chary in its recognition of Crane's genius. Only twice in his long artistic career has he shown pictures at that institution, once in 1862, and again in 1872. To most of the academicians



Crane is only a decorator. It is true that his work lacks the monotony and pomposity of the Academy, and it is no less true that art like his or Morris's or de Morgan's, in generous influx, would add life and interest to the Academy's exhibitions.

Many years ago a round-robin was signed by all the art professors in Vienna, expressive of their admiration of his illustrations. Through one of the London masters of art the same judgment was verbally expressed by the Berlin professors. Possibly the staid academicians thought that Crane's toy-books and his fabric and paper designs, which cannot be dwelt upon in this article, were unimportant, and out of keeping with the dignity of the time-honored institution in which they were enrolled.

The fact is, that Crane, conscious of his ability to produce beautiful things, has not disdained to apply his art to the common uses of daily life, and to put it in such form as to gladden the hearts of the greatest possible number, young and old. Who shall say that art such as this lacks dignity and importance? Or who shall say that the artist has not been devoting his abilities to as noble a cause as the painter who laboriously works out a figure subject or a bit of landscape which is exhibited for a day and as soon forgotten?

RALPH E. MORELAND.



STUDY FOR A PICTURE  
By Walter Crane

## SIR JOSHUA AND MR. WHISTLER

The literary world, quite as well as the world of art, paid much attention to Mr. Whistler's "Ten o'Clock" when it was spoken, in 1888. Every one has heard of that famous lecture, and it is surprising that so few have read it, since it is one of the few things from Mr. Whistler's pen which is readily accessible to the multitude, being always in print. There is a poignant fascination about everything the gentle artist says or does, and "Ten o'Clock" is just as interesting to-day, if not so much discussed, as it was fourteen years ago, when, introducing his scathing criticism of "Ten o'Clock" tenets, Mr. Swinburne, alleviating with this compliment, said: "Much that Mr. Whistler has to say about the primary requisites and the radical conditions of art is not merely sound and solid good sense, as well as vivid and pointed rhetoric: it is a message very specially needed by the present generation in art or letters." The disagreeable things Mr. Swinburne added are not necessary to quote, since really he himself having a distorted impression, a vague conception, and perhaps little knowledge of the principles of Japanese art, his censure was unimportant because misapplied. That part of his criticism just quoted is still so applicable to the condition of the present generation of students in art or letters that this present generation is therefore reminded of "Ten o'Clock."

I think the world of art and of letters is better fitted now to receive its extraordinary wisdom and its unusual clearness than it was ten or fourteen years ago. We have made tremendous strides in the understanding of things, and it is a pity that we should overlook the clear formulation of "Ten o'Clock" in busying ourselves with an abundance of less valuable propositions of to-day's essayists.

Much wisdom clothed with wit often passes for mere jesting with the understanding of those who glory in the ponderousness of the pompous. For this reason, among the many reasons, Mr. Whistler's wit alienated those who should have acknowledged his wisdom, and "Ten o'Clock" was considered pyrotechnic. However, it did not fall to the ground, but remains a star in the heavens of art ideals.

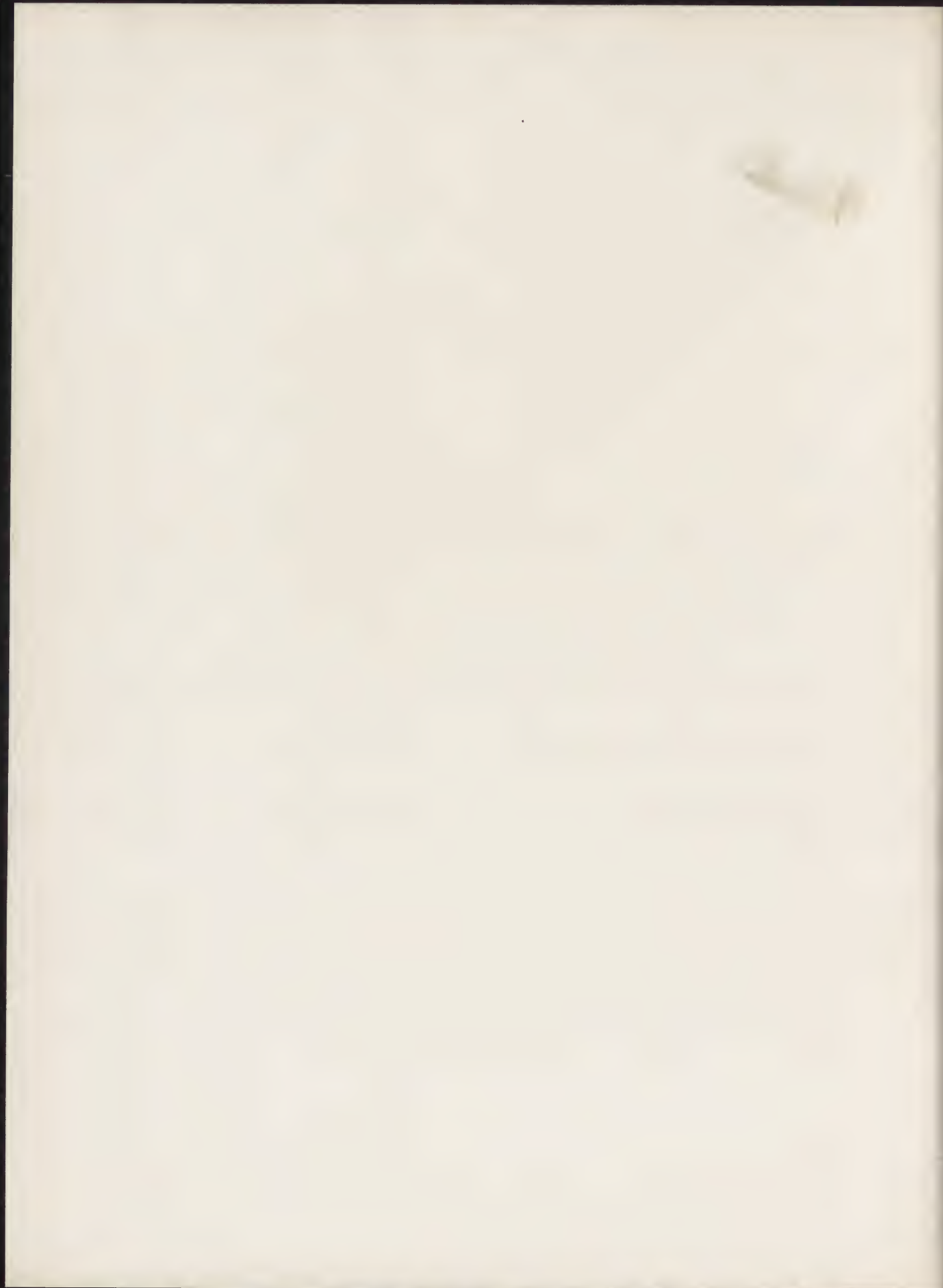
Perhaps in another fourteen years it will be understood what was meant when Mr. Whistler astounded the academicians with the declaration, "There never was an artistic period. There never was an art-loving nation." They heard as they read, runningly, and missed the deep truth underneath. It is not my purpose to pose as Mr. Whistler's interpreter, for Mr. Whistler's precepts must expound themselves, but it is not uninteresting to pick up the little "Ten o'Clock" again and busy ourselves with yesterday's preachments.



STUDY  
By B. Héroux  
From a Lithograph







Never were persons more unlike, probably, than Sir Joshua Reynolds and Mr. Whistler, yet Sir Joshua said nearly everything in his addresses to the Royal Academy, from 1769 to 1790, which Mr. Whistler says in his "Ten o'Clock." Not that Mr. Whistler is, for a moment, a plagiarist, but that the truths which Sir Joshua uttered were swallowed as bitter pills, without comment or objection, and the same truths, pillled, but sugared, by Mr. Whistler, raised distrust in the patients who look to be cured in the allopathic manner.

Sir Joshua said of the artist: "He regards nature with a view to his profession, and combines her beauties and corrects her defects." And Mr. Whistler said: "Nature contains the elements in color and form of all pictures, as the keyboard contains the notes of all music." Sir Joshua also used a musical illustration when he wrote: "The facility of drawing, like that of playing upon a musical instrument, cannot be acquired but by an infinite number of acts." And he said, "The works of nature are full of disproportion," just as Mr. Whistler said: "That nature is always right is an assertion artistically as untrue, as it is one whose truth is universally taken for granted. Nature is very rarely right to such an extent, even, that it might almost be said that nature is usually wrong; that is to say, the condition of things that shall bring about the perfection of harmony worthy a picture is rare, and not common at all." Then what follows would have met Sir Joshua's approbation, since he said, "Not the eye, but the mind."

Occasional paragraphs of "The Discourses" of Sir Joshua and of the "Ten o'Clock" of Mr. Whistler seem in disagreement, as when Mr. Whistler declares, "Your own instinct is near the truth, your own wit far surer guide than the untaught ventures of thick-heeled Apollos," opposed to Sir Joshua's suggestion, "I could wish that you would take the world's opinion rather than your own." Yet Sir Joshua's own attitude was nearer in accord with Mr. Whistler's.

However far-fetched the linking of the names Reynolds and Whistler may seem to the uninitiated, yet the student in painting can scarcely find two more helpful works to add to his reading than Mr. Whistler's little pamphlet of "Ten o'Clock" and "The Discourses on Art" of Sir Joshua Reynolds. This first president of the Royal Academy always urged on students of painting the necessity of becoming students of men, and of things as well. We have too many painters who paint, but who do not bring themselves into that broader field of culture so necessary to the accomplishment of great, premeditated, unaccidental things. Too few of our painters are at all versed in the literature of their art, a discourtesy which fame resents, and the world calls into account. So it is that I have not taken the direction of the reviewer or the critic, or of the literary discoverer, but have chosen to call attention to these works, because they are so helpful to the student of this day it is a pity to see them continue to be so little read.

GARDNER C. TEALL.



TEMPLE OF NEPTUNE AT PÆSTUM  
By G. B. Piranesi

### PIRANESI, THE REMBRANDT OF ARCHITECTURE

Without wishing to voice pessimistic views as to future developments, and with full acknowledgment of the achievements of the few really great etchers of modern times, one may safely say that the golden age of etching is in an age long since past, and—the fact is sincerely to be deplored—too often forgotten. Else, perhaps, there would be little excuse at the present day for recounting the glories or dwelling upon the methods of Giovanni Battista Piranesi, one of the greatest of the Italian etchers and engravers.

Piranesi was born at Venice in the former half of the eighteenth century, and died in 1778. The story of his stupendous labors is thus, in a sense, a chapter of ancient history. But in view alike of the decline and possible revival of popular interest in etching, and of the marvelous effects which the masters of the art once succeeded in obtaining, it is a chapter well worth the perusal of art lover and of art student.

Certainly none of the old masters merits more careful consideration than Piranesi. "He was one of the last of the great painter-etchers and painter-engravers of old times," says Russell Sturgis, "and by no means the least of them. It may be extravagant to say, as some have said, that his work would be gathered as eagerly as Rembrandt's if it were not so bulky, but it is not extravagant to say



that no man has seen all that the engraver's art is capable of until he has seen and studied nearly everything that Piranesi has left."

These words of Sturgis are no small compliment to the master, and it should also be said that they impose no small task on the student who would be guided by the critic's advice and undertake a study of the Italian's works. For the etcher labored with indefatigable zeal from the day he became an art student in Rome, and was kindled to enthusiasm by the architectural remains of the Eternal City, till death stayed his hand, and his plates, to the number of about two thousand, were subsequently published in twenty-nine folio volumes.

These marvelous plates by Piranesi have small charm for the collector. They are too big and bold; they lack the daintiness and delicacy that the collector prizes; they are for the gallery, and not for the home; even in bound form they are for the art institute rather than for the private library. Hence the great master has been signally neglected, while scores of artists of inferior rank have been the idols of the collectors.

Indeed, as has frequently been pointed out, though Piranesi devoted his life to depicting the wonders of ancient architectural remains, his plates have not been prized by the student of architecture, to whom they have been picturesque scenes with wonderful effects of light and shade—mere pictures rather than faithful portrayals of ancient buildings, valuable for suggestions in present-day designing.



ARCH OF CONSTANTINE  
By G. B. Piranesi

Great as is the work of Piranesi, his plates are not above criticism. Reference has just been made to their wonderful effects of light and shade, and these extreme contrasts are the etcher's peculiar fault. He was one of the gifted sons of Italy who gloried in the architectural remains of his country, and who saw in them an intense



TEMPLE OF THE SIBYL AT TIVOLI  
By G. B. Piranesi

poetic charm. In making the portrayal of these remains his life work, he sought to invest his plates with the same charm that the actual ruins had for him. In a sense his genius was scenic, and his invention was almost limitless. He could thus grasp the idea of the architect, and supply missing portions of the ruins for the sake of pictorial effect, and he could introduce altars, tombs, vases, and other accessories in the interest of his pictures.

His love of the impressive was thus doubtless responsible for his exaggerated contrasts of light and dark. Indeed, though he well knew how to make a translucent shadow through which details could more or less

vaguely be seen, he deliberately renounced this form of architectural rendering, and undertook to get fairly correct outdoor effects by black and white, pure and simple. This involved him in no end of difficulties, with which he struggled, for the most part, with remarkable success.

In many of his plates we can see evidence of hesitation as to whether to express delicate architectural details or to yield to his love for strong contrasts. Usually his love of contrasts prevails, and the details which photography would have recorded are subordinated to strong lights and equally intense shadows. That this disposition of





ARCH OF SEPTIMIUS SEVERUS  
By G. B. Piranesi



VILLA OF MÆCENAS  
By G. B. Piranesi





BATHS OF DIOCLETIAN  
By G. B. Piranesi



TEMPLE OF JANUS  
By G. B. Piranesi

sunlight and shade is contrary to fact no one knew, perhaps, better than Piranesi himself. But he had his own conviction of the impression he wished to convey, and he was strong enough to renounce the delicate gradations which another and weaker artist would probably have employed.

Thus, oddly enough, we find sunlit edges and intensely shaded sides of piers and columns; we find sunlight as intense as an electric flash, and the shadows of midday absolutely stygian; we find ornamen-



ARCH OF VESPASIAN  
By G. B. Piranesi

tation that would naturally be vague and uncertain brought out in strong relief. These are defects which a man of less commanding genius would not be guilty of, but which Piranesi, doubtless with full knowledge of his error, committed without hesitation. The result is the peculiarly bold charm that makes the plates Piranesi's, and no one else's. The desired effects were further enhanced by a curious use of the burin line and the etched line, a peculiarity of method which Méryon also adopted, the severer work of the burin being supplemented by the freer lines of the etching needle.

That Piranesi purposely idealized his subjects or introduced accessories for pictorial effect is commonly admitted, and a question might be raised as to the value of these remarkable plates apart from their strictly pictorial value. In this regard one may safely accept the judgment of Mr. Sturgis. Says that eminent authority on architecture, in discussing the Piranesi plates:



"As regards the architecture itself, and the interest which the student may and ought to take in Piranesi's architectural studies, it must never be forgotten that he gave us the aspect of many a fine old building in its much more perfect condition, before the havoc wrought by one more century of popes and princes or of ignorant peasants, and also before the clearing out and cleaning up of the present archæological epoch. Now, the archæological work done during the last forty years has been, on the whole, advantageous from every point of view. No one can doubt that seriously; but there has also been—what was, perhaps, inevitable—a certain staying up and piecing out of old work by new; and this, although detected easily enough by him who examines the building itself, may deceive in any, even the best, pictorial representation.

"There is, of course, nothing of this in the Piranesi prints; and it is well to know in what condition these ruined monuments of antiquity were before the archæologists took hold of them. Modern archæology is, or should be, doubting and questioning, and likes not to accept things as true on the mere authority of long-continued assumption.

"It is good to learn, as one may learn from these prints, that the Arch of Titus was until lately built into a continuous wall, and on the Forum side at least, without its entablature, its free columns, and its architectural setting out. The print which shows this arch in connection with the Villa Farnese gives the other side—the side farther from the Forum—which had been left in somewhat better condition. But that view also shows the arch in a very different state from its present rearranged and more orderly aspect. This restored and rejuvenated appearance it was not to put on until seventy years after Piranesi's death.

"It is good to learn how the Temple of Cori looked in the year 1750 or thereabouts. The Castel Sant' Angelo, with its additions, its rooms built for popes escaping in terror from the Vatican and making a palace and fortress out of the old tomb of Hadrian, still keeps, indeed, some of its earlier aspects; but the print of it shown in this collection, covered all over with letters of reference, gives, in spite of these letters, in spite of the absurdly false perspective of the Round Tower, an image which one is glad to see preserved, of the old building of the popes.

"It is well to have the Piranesi view of the Pantheon, now that the belfries have been taken away, and the abortive secondary pediment has also disappeared, and the building is put, as nearly as modern archæologists can do it, back into its original form. Here, again, the drawing of the Round Tower is dreadfully 'out.' It seems odd that so accomplished a draftsman should never have learned the true secret of the 'perspective ellipse'; but indeed, that same 'ellipse' bothers modern draftsmen, too. The view of the Campo Vaccino may stir the memo-



ries of those who knew Rome forty years ago; and it is worth any one's while to muse over that for a moment, and reflect that under the peaceful grass and trees of this 'cow-field' lay the Roman Forum waiting to be exhumed.

"The two prints of the Antonine and the Trajan Columns are admirable renderings of richly adorned architecture, and these are artistic triumphs as well, models of what is fine in engraving. Finally,



INTERIOR OF SANTA MARIA MAGGIORE  
By G. B. Piranesi

the Arch of Trajan at Benevento is really a magnificent piece of architectural drawing and engraving, and all our photographs should be compared with it for a right understanding of the sculpture. As a general thing, one hates to have a mind come between the original artist and himself. What the second-century sculptor meant to say the nineteenth-century student should be allowed to read without the interposition of Piranesi or any one else, and that is why photographs are good; but in this case Piranesi's drawing does serve as a valuable comment and illustrated lecture, which any one can afford to listen to, on the sculptures of the arch."

The accompanying illustrations, used here by courtesy of Albert Roullier, will give a good idea of the two thousand or more plates by the famous etcher. They show admirably his peculiar disposition of light and shade, his force and vigor, and his use of accessories for picturesque effect. The enthusiasm of the master for his art, his selection of subjects which developed into nothing less than a hobby,

and his lifelong industry are almost unparalleled in the history of Italian art. He was a law unto himself, and his prints, in manner and effect, are unlike anything the world has produced.

One would wish that the plates were of less generous proportions. They might perhaps lose in dignity and importance, but they would be more in keeping with present-day decorative requirements, and would doubtless thus become sharp rivals of prints that now find a more popular demand. Be that as it may, the plates are incomparable, despite the flaws that men of minor ability may point out in them, and they will be prized as masterpieces as long as etching shall hold its place among human interests. Italy has as much reason to glory in her Piranesi as Holland has in her Rembrandt and France in her Méryon.

W. J. WOODWORTH.



TEMPLE OF APOLLO  
By G. B. Piranesi

## PLEA FOR MORE AMERICAN MUSEUMS OF FINE ARTS

To some persons the fine arts signify or suggest superfluous luxury, sumptuous living, ostentatious display—all leading to moral degeneracy and national decay. To others they signify harmless and easily dispensable frivolity, like dessert at the end of a substantial meal. By others they are regarded as furnishing really valuable enjoyment, which should be added, however, only after all material wants and conveniences have been provided.

By another class of persons the fine arts are esteemed the highest field of human activity, the noblest product of civilization, giving refreshment along the pathway of life, bringing cheer to the weary and the suffering, lifting humanity to the realm of ideality and spiritual exaltation, and foreshadowing the infinite joy of heavenly existence. By others they are considered to derive their importance from the fact that they give valuable aid in general education, especially by training the mind to quickness and accuracy of perception, more particularly in the study of the natural sciences. By still others they are prized because they may be made powerful agents in promoting the material prosperity of a country.

History has abundantly proved that the character, the career, the wealth, the influence, and the glory indeed of a city or a nation are determined in a very large degree by its attitude toward the fine arts. This is particularly manifest in studying the existing leading cities and nations of the world. It is beyond question that the future prosperity, character, influence, and reputation of our cities and of our country at large will be modified in a very large degree by whether or not museums of fine arts shall be liberally sustained by the municipalities and by individual contributions from citizens in general proportion to their wealth.

First among the benefits accruing from such museums should be mentioned the culturing influence, the elevation of taste, the refinement of feeling, the nobility of sentiment which will be awakened by the presence in a city of a well-arranged gallery, which is open at stated times to people of all ages and classes, and which shows, in originals or in reproductions, works by the great artistic geniuses of all ages and countries.

Here we should stop to note that a museum differs from a formal school in this marked feature, that while a school is of necessity limited to attendance by the young, of a certain age and for only a few years, a museum is available and serviceable at all times, to people



of every age, from the prattling child to the gray-haired sage; to people of every occupation, condition, and station in life; to people of every grade of culture, from the unlettered peasant to the most profound philosopher; to those of every religious creed or of no creed; to those of native or foreign birth; to the resident citizen and the transient guest; to the casual or frivolous visitor to the galleries and the earnest and serious student; to the professional artist and his patron.

Indeed, a museum may well be called a perpetual school, which has no formal curriculum, conducts no examinations, keeps no register of its students, gives no diplomas, and in which no person can ever complete its course of study. Who can estimate the amount of culture and refinement which a museum of fine arts will diffuse among the inhabitants of a city within a single generation, or even a decade?

A museum of fine arts is a valuable adjunct to the public library and the public schools in the educational system of a city. As drawing is now taught by such excellent methods, the pupils of the schools, who visit a museum in very large numbers, have increased capacity for understanding and appreciating, and increased appetite for enjoying the pictures, statuary, and objects of decorative art that from time to time are exhibited in the galleries. Thus inspired with a feeling for the true and noble in art, and with an apprehension of its true significance, they will return to their drawing lessons with renewed zest and interest.

Such as shall enter the mechanical trades will become more skillful workmen by this increased ability in drawing. Occasionally latent genius will be awakened in a pupil by seeing in actuality these works of eminent artists, and he will rise to distinction in some branch of art and reflect honor and fame upon his native city.

Again, teachers in the public schools will receive inspirations from studying noble, artistic productions of human genius, and will carry renewed enthusiasm back to their class-rooms. To teacher and pupil alike, and to any person pursuing historical readings, as from the public library, a pictorial or plastic representation of a historical subject or personage is more impressive, more interesting, and more vivid than a written description can be. Or rather, the written description and the ocular view unite to make the mental impression complete. Thus does a museum supplement the school and the library in a complete system of education.

To the practical mechanic, working at his trade, a museum of art is pre-eminently useful. Here he will see examples of the best decoration—as carved furniture, porcelain, tapestries, and architectural ornamentation. With these models of beauty before him, his perceptions of form and color, of the true principles of decorative design, will be lifted to the standards of the highest ideals. In consequence, he will become a more skilled workman, will be more valuable to his

employer, and will command higher wages for himself. The heads of manufacturing establishments will also feel the stimulus to improve the quality of the wares they produce, and will thus bring increased wealth to themselves and better wages to their employees, and will add to the fame and prosperity of the city.

That this is not a mere theory, but is substantial fact, is proven, for example, in the history of British manufactures. The first great world's fair, held in London fifty years ago, revealed to the English how far inferior in beauty and elegance of design their manufactures were to those of continental Europe, especially to those of Germany, France, and Belgium. The South Kensington Museum of Applied Art was immediately established. Upon this has been expended over eighteen million dollars, the expenditure of last year being over six hundred thousand dollars. The effect upon the artistic quality of English manufactured wares of all kinds was instantaneous and far-reaching.

It is recognized that every pound thus expended has returned hundreds of pounds to British manufacturers; to invested capital, to employed labor, and to every line of trade and agriculture that is benefited by the existence of vast manufacturing establishments. The relation of museums of art to municipal prosperity and to national wealth has long been understood in Europe.

The more a city renders itself enjoyable to its own inhabitants, the more will it attract people of wealth and refinement from the adjacent regions, as transient or permanent residents. Why do American travelers, on landing in Europe, rush, without stopping, away from rich and mercantile Liverpool, Havre, or Hamburg, but remain in Dresden, Munich, and Florence as long as possible? Because Dresden, Munich, and Florence contain vast treasures of the masterpieces of art.

Dresden, for example, with a quarter of a million of inhabitants, depends for its prosperity almost solely upon its remarkable artistic attractions, especially upon its numerous and marvelously rich museums, which draw to that city immense numbers of travelers every year, and large colonies of transient residents of various nationalities, especially English, Americans, and Russians. What would Paris be without the Louvre and other museums, the inventorial value of whose treasures mounts into hundreds of millions of dollars? Yet new treasures are being added constantly, to maintain the supremacy of Paris as the art capital of the world.

GEORGE F. COMFORT,  
Director Syracuse Museum of Fine Arts.



MEUDON FROM THE SOUTH  
By Jean Rachmiel

### A PAINTER OF THE CHAMPAGNE—JEAN RACHMIEL

A critic of acumen, no less competent judge of painting than Frederick Keppel, speaking of the work of Jean Rachmiel, thirty of whose canvases are now being exhibited at the Syracuse Museum of Fine Arts, said: "Mr. Rachmiel is a painter with a great future. He is, in fact, Millet *redivius*, but with Millet's brutality left out."

A glance at the young painter's work shows the comparison to be a not inapt one, the resemblance being largely, however, in the fact that he, like the great Barbizon master, has chosen to paint the peasant life of France with a striking and truthful brush, which clearly disdains to hide reality under a glamor of undue ideality. Probably no one of the younger French painters with whom Rachmiel (an American and here a voting citizen) ranks, strives more faithfully to know thoroughly every character he draws, not excepting Emile Friant or Dagnan-Bouveret.

By choice Rachmiel for the last seven years has made his home among the *paysans* of the Champagne, entering into their village



interests, dressing like them, and like them going shod in sabots. His simple *château* is in *la Haute Vaucelle*, near the Boissy du bon Repos, about ninety kilometers from Paris. Here he lives and paints three weeks out of every month, the remaining week being spent in his *atelier* in Paris, which he shares with his father. He is an early riser, and an indefatigable and most painstaking worker, doing absolutely no part of his work from *chic*, and being undaunted by even the most inclement of weather, where an outdoor effect in any way worth the effort is to be gained.

The young painter was born in the village of Haverstraw-on-the-Hudson, of a French father and an American mother. He was taught to draw before the alphabet was given him, and continued under the guidance of his father until, as a youth, he entered the Art Students' League of New York and became a pupil of George de Forest Brush. His father, Alexandre Rachmiel, at one time a fellow-student with Henner, was a strict disciplinarian and critic, as well as a sympathetic friend to his gifted son, and after a three years' course of study in the metropolis, sent him to Paris to continue his work.

As a *nouveau*, Jean Rachmiel first enrolled at Julien's school, ever



A TICKLISH MOMENT  
By Jean Rachmiel



GOOSE PLUCKING  
By Jean Rachmiel

ately from the types of simple life, to which he turned with a natural selection. In this, the work of the American painter proves powerful and individual. He is a splendid draftsman, models out his figures with the skill of a sculptor, yet develops the tenderest of perspectives with a delicacy, a softness, that is unique.

He is an innate lover of nature and of simple human types, finding his impulse chiefly in such homely subjects as a pair of plodding plow-horses; the faggot gatherers in the woods; the child whose wonder is stirred by the squirming of the geese under the tantal-

a Mecca for American pupils; but shortly afterward he entered the *atelier* of *ce cher maître* Bonnat, with whom he continued to study for five years. To-day that great master's friendship and admiration for his pupil is one of the strongest ties that, to the present, have detained the latter in France.

Yet Rachmiel in times past has run the risk of seriously disappointing his master, whose prophecy that the ability of the young man to paint mighty figure groups would place him in the forefront of modern artists has not served to divert the latter immedi-



THE OLD MAN'S GARDEN  
By Jean Rachmiel

izing tickling of her stick; or the shepherd lazily ruminating over his flock and the zealous sheep-dog beside him. With the alert poacher and his equally stealthy canine companion, the shrewd pelt merchant, plodding through the winter snow, or the young mother and child crossing the sunlit meadow on a fresh June morning, Rachmiel's sympathy is manifest. He translates them in a mood of appreciation that affectionately recognizes even the homeliest characteristics. His figure-work shows him to be a strong anatomist, in which indeed he has been, from the beginning of his career, acknowledged as remarkable, both by Lefebvre and by Bonnat.

For eight or nine years Rachmiel has exhibited annually at the (old) Salon; within the past season his work has been seen at the Academy and at the Union League Club exhibitions in New York City; and he has been invited to

return to America during the autumn to paint choice views of several notable places in New York state. Personally, the painter is retiring, to the point of shrinking from public attention, though known among his friends as altogether genial, unaffected, and kind, especially to struggling students and fellow-artists. He is a tireless student in every branch that appertains to his art, believing that the true painter must be familiar even with the construction of his mechanical tools, a connoisseur of pigments, and of fabrics likewise, in order to make an enduring as well as a beautiful work of art. His canvases are of the



SALOME  
By Jean Rachmiel



heaviest *toile*, and are prepared personally by himself with the utmost care. He follows strictly the rules laid down by the best of the old masters. He paints in strong, fresh colors, much worked over, and seeks constantly that perfection of detail which time only serves to

ripen and not impair or obliterate.

Rachmiel, though native born, is a "new" man in America, and the qualities and characteristics of his work, through lack of exhibition, are comparatively little known. His thirty canvases, shown in Syracuse (which, by the way, will likely be taken to other cities later in the year), are interesting, not less to the student than to the picture-lover. They show a versatility of mind that bodes well for the artist's future and furnishes adequate ground for Mr. Keppel's enthusiastic prophecy. They show, as said before, a warm sympathy with human-



THE POACHER  
By Jean Rachmiel

ity in its humbler spheres of action, and also an equally warm sympathy with nature in its varied aspects—qualities that appeal to the heart and insure lively appreciation on the part of the public.

His love of nature and of common scenes and people is vouched for by the titles of his canvases: "Field Companions," "Garden Flowers," "The Poacher," "Alphonsine," "Evening," "Repentance," "Daphne Reflecting," "Sybilla," "La Récureuse," "The Octoroon," "L'Automne," "Goose Plucking," "Boon Companions," "Twilight Plowing," "The Burden Bearer," "Bout à Vent," "A Shepherd of the Champagne," "A Ticklish Moment," "Morning on the Pré," "Bon Jour, Badine," "Bois de Meudon," "Meudon from

the South," "The Pelt Merchant," "The Faggot Gatherers," "Les Lavieuses du Village," "Preparing Sugar Beets," "The Strawberry Gatherers," "Au Bois de la Vaucelle," "Spinning a Top," "In Mère Mericot's Garden," "Portrait of a Lady," "A Goose Girl of the Champagne." These are the pictures with which Rachmiel makes his American début, and despite an occasional suggestion of Salon methods, they are canvases whose supreme interest lies in a frank presentation of every-day life and scenes.

Rachmiel's pictures are always characteristic. Probably the best of the whole collection is "The Poacher," a familiar subject, which he treats in an original and forceful manner. The scene is laid in the depths of the woods with the atmosphere full of snow. The sky glows with a cold winter pink. The poacher is a stern, determined man, and is accompanied by his dog. There is a superb modeling of figure, and a wonderful, glistening white in the snow on the branches of the trees, which make the picture one of great strength and harmony.

"A Shepherd of the Champagne" is full of mellow yet early summer greens and yellows, and has a fine depth of perspective. In the full foreground the shepherd stands leaning on his crook. He wears a



TWILIGHT PLOWING  
By Jean Rachmiel



AU BOIS DE LA VAUCELLE  
By Jean Rachmiel

brown costume, patched with black, over which is thrown an old red cape. The shepherd-dog standing beside him is peculiarly eloquent in action, and the sheep browsing near their two guardians are eminently natural.

"La Récureuse," a mahogany panel showing a woman polishing a copper vessel, reflects the sheen of the copper. "Twilight Plow-



FIELD COMPANIONS  
By Jean Rachmiel

ing" shows a farmer plowing in the evening, with one horse, a white one, faithfully bending to his work, while the other, a dark one, fractiously hinders the work.

"Meudon from the South" is a landscape, likewise with wonderful depth of perspective. In the distance are seen the roofs of bas-Meudon. Above, the observatory gleams through the thick forest of foliage. In the foreground are two oak-trees on the side of the hill, over which a view is caught of another slope on which the sunlight falls, coloring it in varied greens. This painting is said by some critics to bear a resemblance to the works of Daubigny.

Rich harmony of autumn colors appears in some of the pictures. This is especially true of "The Faggot Gatherers," showing trees



quite denuded of foliage, and the dark haze of the autumn sky and hills. The branches are handled in a skillful manner. "Au Bois de la Vaucelle" shows a child in the foreground, with a man whittling a slender young tree in the middle ground. It is a rich and delicate piece of autumn painting. Both pictures are eminently effective.



IN MÈRE MERICOT'S GARDEN  
By Jean Rachmiel

"The Pelt Merchant" is another strong work. The figure of the man, forcefully modeled, is seen coming down the road, which is banked with snow. The latter is bright, almost a blue in the sunlight. Brown bushes are beyond the snow on each side of the road, and behind a bend in the road the roof of a cottage is seen.

That Rachmiel is capable of very accurate and even draftsmanship is evidenced in such pictures as "La Récureuse," "Daphne Reflecting," and "Garden Flowers." That he can devote himself severely to detail is also manifest, though in the pictures now being exhibited in America he never makes the detail obtrusive. "The Strawberry Gatherers" is admirably drawn, and is worthy of a very mature master. "Meudon from the South," already mentioned, attracts the



THE SMOKER—PORTRAIT STUDY  
By Jean Rachmiel

visitor by its warm, glowing tones, and its suggestion of balmy atmosphere, but in "Boon Companions" the composition is more perfect than in any other of the landscapes displayed.

In all these canvases Rachmiel impresses one as being original and personal, both in his selection of subjects and in his treatment of them. He has very distinctly a style of his own, and should not be spoken of as the follower or the imitator of any other painter. His personal habits and his methods of work naturally tend to preserve this individuality of selection and style intact; and his unflagging industry, his undoubted talent, his enthusiasm for his art, and his ambition to excel in it are factors

that give even greater promise for the future than his present achievements. His forte is unquestionably the depiction of just such simple scenes as those now presented to the American public, and one has only to hope that he will escape the influence of the Salon, and remain loyal to the scenery and the people that have hitherto afforded him his motives.

GEORGE POLLEN.



## SOLID OIL-COLORS—AN INNOVATION IN PAINTS\*

I have been experimenting in oil-colors, and have invented a new form of paint, which I think is the most important innovation in the art since the fourteenth century, when oil-painting was introduced by Van Eyck, the Dutch master. The early painters ground their own colors, and we of to-day use a factory-made article, which we mix to the required shade on our palettes. The pictures of the old masters, after centuries of exposure, are found to be almost as brilliant as when they were first painted, whereas not infrequently a few years suffice to dim or otherwise transform the color scheme of modern works. The question arises, What causes this peculiar change?

I became convinced that the use of factory-made products and the mixing of colors on a palette were responsible for the deterioration, and I set about to devise a means of doing away with the evil, and approximating the quality of the materials used by the early painters, thus acquiring greater durability and luminosity. Hence my discovery.

Solid oil-colors is the name I have selected for my new colors, from the fact that my paints are made in sticks, ready for immediate use, which, when broken through, enables the stick to be applied directly to the canvas as with an ordinary sketching crayon.

I have always been struck by the inconveniences of liquid oil-colors, with their clumsy attendant paint-box, palette, and brushes. When the artist begins to paint, he has few colors on his palette, and can readily manage them; but as the work advances, and he requires finer tone combinations, the oil flowing from the paints mixes in a species of muddy sea, extending over the whole before evaporating entirely. Apart from this, a terrible



THE FAGGOT GATHERERS  
By Jean Rachmiel

\* Portion of an interview.



loss of time is involved. The artist who begins to paint anything follows an impression received, which is both mental and physical.

The conception, with its natural interpretation, occurs to him in a flash which must be seized at once. To stop at this moment to try and mix colors is often fatal. One may regain a certain portion of the original image, but it is never as pure as if it could have been grasped instantaneously. And even after the first step is over, in the developments the artist is continually confronted with the same trouble. Thus it occurred to me to seek a less laborious process which would elevate art by simplifying its expression.

The solid oil paints I have devised look like colored crayons and are used like crayons. Their density causes the outer surface of the sticks to harden slightly at the contact with the air. Rubbing the end on a bit of cloth or paper breaks through the crust, and the semi-liquid paint within the stick is then applied directly either from the stick or with the finger.

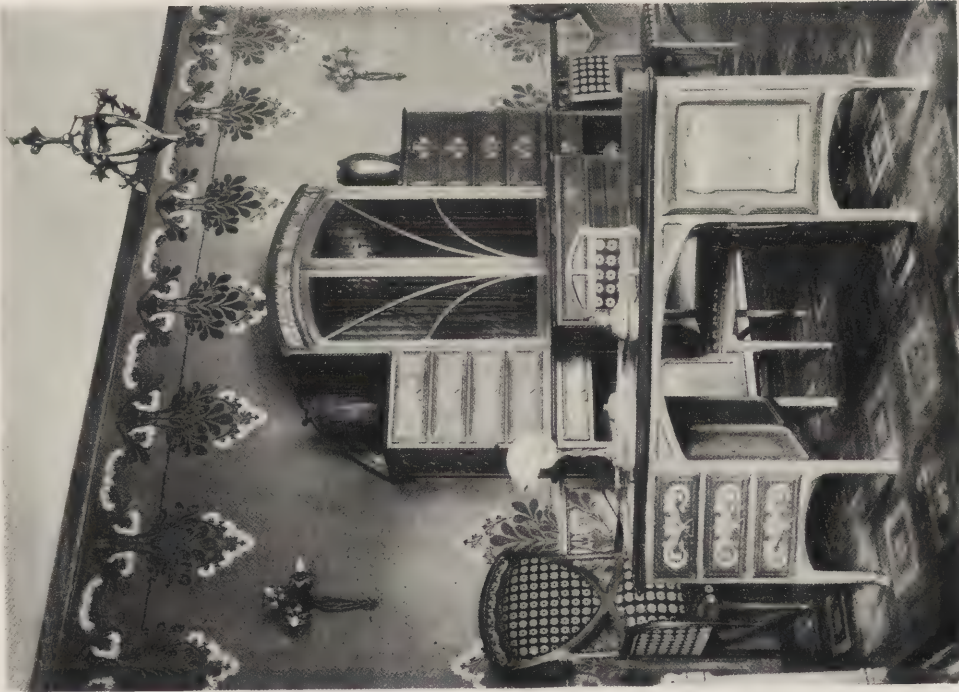
Labor is saved, and better results attained. Used like crayons, the solid oil paints have great advantages over pastel work. The latter must be done on special paper, must be fixed afterwards, must be handled carefully, and be protected by glass, must not be exposed to too much light, and cannot be retouched. Solid oil paints have none of these drawbacks.

J. F. RAFFAELLI.

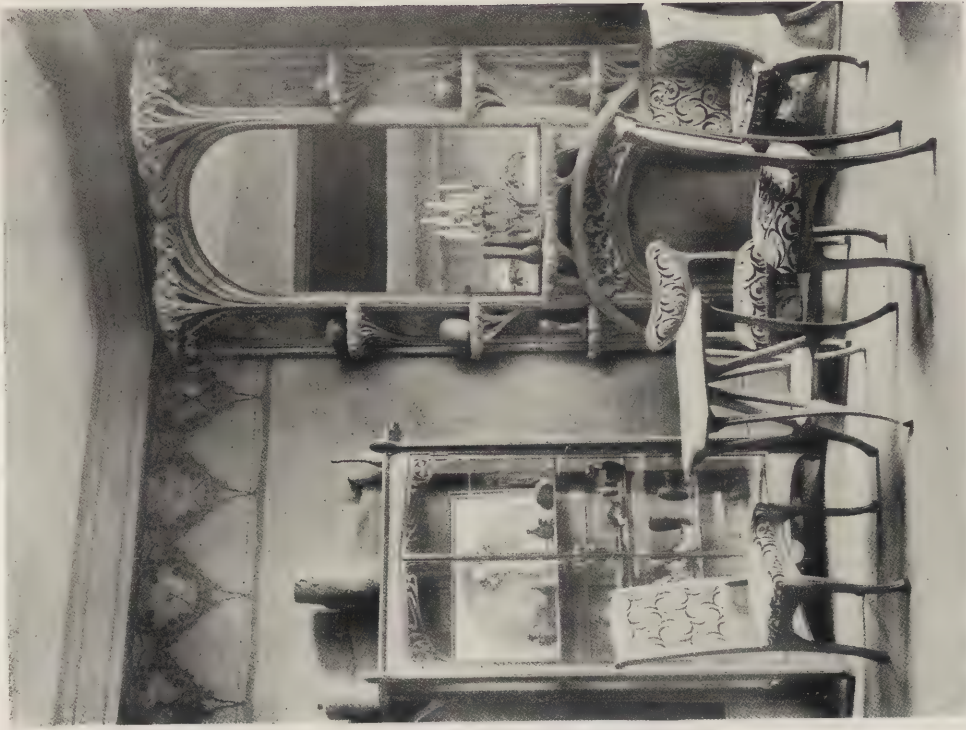


## EXAMPLES OF DECORATION AND DESIGN

The present age is pre-eminently marked by its intense interest in the application of the fine arts to home decoration; it is likewise characterized by a feverish striving after novelties, a breaking away from the conventional and formal types of ornamentation current in former days. This is well illustrated by the "new art" styles of furniture and architecture that have lately become a vogue, and by a radical departure in mural decoration from the old manner of graceful and oft-repeated lines. In the following plates examples of this kind of work are furnished. In Plate 28, Figure 1 shows room furnishings designed by Louis Bigoux, and executed by F. Le Coeur and E. Bagnés, and Figure 2 shows furniture and furnishings by Léon Benouville. All these examples of work were exhibited at the Paris Salon of 1902. The friezes shown in Plate 29 are of the unconventional type. Figure 1 is a design by E. Letrillart, Nancy; Figure 2 is by W. John Bryant, Bristol; and Figure 3 is by Henry Whitcomb, Bournemouth. In Plate 30, all the cuts are of porcelain designed by Georges de Feure and executed at Limoges. These simple and eminently graceful and pleasing examples of the potter's art are likewise from the Paris Salon of 1902.



1



2

EXAMPLES OF DECORATION AND DESIGN. Plate 28







1



2



3





1



2



3



4

EXAMPLES OF DECORATION AND DESIGN. Plate 30





## MAX KLINGER'S STATUE OF BEETHOVEN

One of the most notable art events of the year on the Continent is the exhibition, in connection with the fourteenth display of the Vienna "Secession," of the remarkable statue of Beethoven by Max Klinger.

This is in every sense a most important work, and despite certain radical peculiarities of treatment, is well worthy of the enthusiastic praise bestowed upon it by critics and art lovers. Unconventional in conception, faultless in execution, it is one of those remarkable productions that arrest and hold the attention by sheer force of intrinsic merit. There is small cause for wonder, therefore, that since the exhibition was opened the statue has been the main topic of discussion in the ateliers and clubs of the Austrian capital.



DECORATIVE WALL PAINTING  
By Gustav Klimt

It was thought fitting that a work so commanding should be accorded a setting unlike that which is given to the average run of works of art. In most exhibitions the problem has been to co-ordinate the different contributions in such a way as to harmonize the various features, and at the same time to prevent any one exhibit being so unduly emphasized as to cast other exhibits into the shade. In this year's exhibition of the "Secession" in Vienna, on the other hand, the contrary policy was adopted. The Beethoven statue was



BEETHOVEN—GENERAL AND SIDE VIEWS  
By Max Klinger



regarded as so immeasurably superior to any other of the contributed art works that it was thought both just and expedient to subordinate everything else to this masterpiece.

To this end the statue is given a central exhibition room by itself, a room specially designed both by its architectural lines and its mural decorations to afford a suitable place for the display of Klinger's work. This central room is *the* room of the exhibition, and in many senses its monumental, austere, almost repellant features are no less remarkable than the impressive piece of statuary the chapel-like inclosure is meant to house and emphasize.

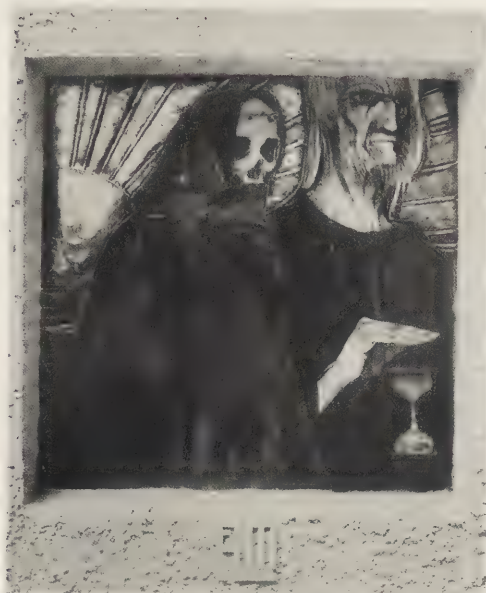
By common assent the statue is one of the finest pieces of technical manipulation ever displayed in continental exhibitions. What is more, it is not one of the works of which a few moments' inspection suffices. The oftener one sees it, and the more closely one examines its various details, the greater is its wonder. On it the Leipsic sculptor, Max

Klinger, has spent the labor of fifteen years. The materials alone for the work cost one hundred and fifty thousand marks, and in view of this initial cost, and of the years of incessant toil required for the execution of the statue, the price of four hundred thousand marks asked by the artist for the finished work seems reasonable enough.

The master of music thus commemorated is represented seated on a massive bronze throne-chair, whose sides and back are decorated with symbolic figures. The form of the musician is nude but for a robe loosely and gracefully draped over the knees. In posture the figure is somewhat crouching. But the impression imparted is that of the greatest mental concentration, and of indom-



BEETHOVEN—BACK OF CHAIR  
By Max Klinger



FRESCO PAINTING  
By Elena Luksch-Mekowsky

ing genius of his subject, with his powerful intellect and his poetic fancy, and he has sought to incorporate in his work all the dignity, mentality, and poetry that one naturally associates with this prodigy of music — a man who dreamed symphonies and sonatas, whose wondrous chords never reached his own soundless ears, music of such quality that, as the orator of the day said on the occasion of the unveiling of

itable energy. The face, modeled after a mask taken by Klein when the musician was living, is doubtless the most faithful likeness of Beethoven yet produced, expressing alike the master's intelligence, reflectiveness, and poetic character.

Grillparzer, the poet, in delivering a funeral oration over the dead musician, took for his text the words, "He was an artist, and he was what he was only through his art." Klinger, apparently, has taken a similar text, if one might be permitted to make use of such a phrase in connection with a work of sculpture. He has been impressed with the tower-



RELIEF IN BEATEN COPPER  
By Maximilian Lenz



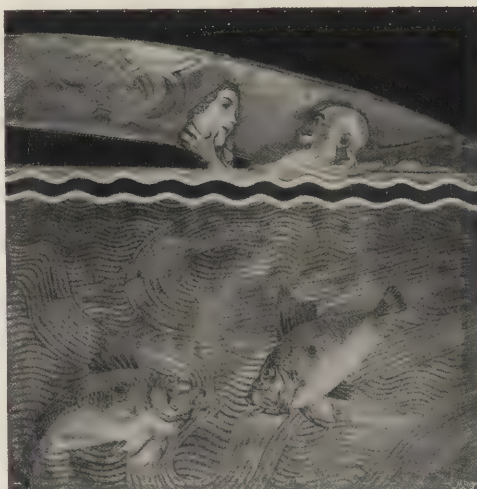
the first monument to Beethoven, in 1845, in Bonn, "a world wept at his grave."

The bowed form of the statue, the massive inclined head, and the sober, thoughtful countenance would suggest that the sculptor had seized a moment when the musician, deaf to the world, was thus listening to divine harmonies which it was his function to record that others might hear.

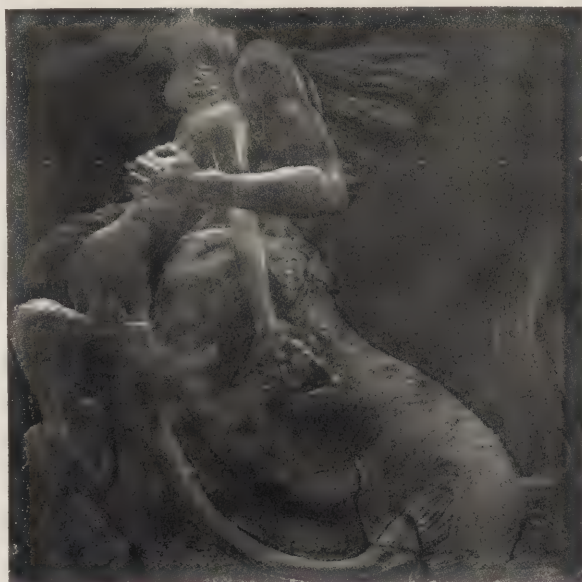
At first blush one is somewhat repelled by the radical, unconventional treatment of the subject. There seems little excuse

for the nudity of the figure: the form is not one for the display of lines of beauty. It is massive, somewhat rotund, true to the life

for a man of generous proportions and advanced in years. One's first impression is, that nudity is the license of the sculptor, indulged in without sufficient reason, if not resorted to as a meretricious means of exciting interest. Even after close and sympathetic study one is inclined to believe that the figure would be more effective, more natural, and more pleasing were the shoulders and body draped in cloak or mantle. I might cite



FRESCO PAINTING  
By Maximilian Lenz



RELIEF IN BEATEN COPPER  
By Maximilian Lenz





DECORATIVE PANEL  
By Frederick König

by way of comparison Houdon's celebrated statue of Voltaire — also seated, also inclined forward, and also designed by pose and expression to indicate the character of the subject. In Houdon's work a certain dignity and grace is imparted by the cleverly adjusted folds of the robe in which the figure is enveloped. And it is a question whether Klinger would not have enhanced the effectiveness of his statue had he been less radical in his treatment. Still there is room for differences of judgment. Certainly the massive form of the musician, by familiarity, loses its suggestion of the bath, and gains in impressiveness by repeated study.

The photographic reproductions of the work, which I am able to send for use in BRUSH AND PENCIL, will convey to the reader a better idea of the statue than any verbal description, I can give. The piece is, as it was designed, eminently monumental and symbolical. So far as I know, it is wholly unlike anything ever attempted in the line



RELIEF IN BEATEN BRASS  
By Maximilian Lenz

of commemorative statuary. In a sense it seems like a daring experiment brought to a successful issue. The mere combination of materials—a white marble statue, seated in an elaborate bronze throne-chair, with a life-sized eagle carved out of black marble at its feet—is a hazardous venture, before which an artist less skillful in his manipulations than Klinger might long have hesitated and faltered.

The further decoration of the chair with white marble angels' heads, which fringe the bronze work without any apparent reason, is an effort at decorative symbolism which lays the artist open to the charge of bad taste and bad judgment. But the nudity of the main figure, the black marble eagle, the white angels' heads, and the bronze bas-relief decorations of the throne-chair, all have their symbolic meaning, and however the judgments of critics may differ, it seems ill-advised, in view of the wonderful execution of the work, to quarrel



LINE DRAWING  
By Ernst Stöler



DECORATIVE PANEL  
By Ernst Stöler



with the artist over the selection of his materials or over his means of symbolism. The work is certainly one of the most remarkable pieces of statuary, both in conception and execution, which has lately been produced.

The exhibition room is equally unlike anything designed and equipped for a similar purpose. A chapel-like inclosure lighted from above, largely dominated by plain surfaces and harsh lines—practically the only curve being that of the ceiling—with comparatively few attempts at mural decoration, and these of a type so unusual, and to many so devoid of charm, as to be abortive of their purpose, the central room in which the Beethoven statue is shown on its raised dais is one that would impress the visitor by the element of the unusual rather than by that of the beautiful. Here, too, as is shown by the photographs of some of the decorations sent herewith, symbolism enters largely into consideration. This symbolism, however, is of the type that has found more favor with a certain class of German decorators than with the rank and file of decorators of other nationality. The frescoes, the panels, the bas-reliefs in brass and copper, the mosaics, the carvings, all savor of the unusual, the weird if not the repellant.

As an example of decoration, this central room is certainly consistent. Severe and strange as it is, it is not without its unique interest. Perhaps it comports with Klinger's conception of the subject. The average visitor, however, will doubtless feel a hiatus between the soulful character of the musician, who produced compositions of such wondrous beauty that the world still listens and admires, and this quasi-mortuary chapel, in the decoration of which the artists reveled in gruesome conceits, and while essaying to decorate, faltered before the first suggestion of beauty they produced, and abandoned the effort after grace to the mere chance of whim and oddity. The setting of the Klinger Beethoven is striking, that is all one cares to say of it.

FRIEDRICH MORGENTHAU.

VIENNA.



## RECENT WORK OF ILLUSTRATORS—BLANCHE OSTERTAG

The following four illustrations are selected from a set of drawings made by Miss Blanche Ostertag for "Memories," by Max Müller, a volume soon to be published by A. C. McClurg & Co., and are used here by courtesy of the publishers, as examples of Miss Ostertag's most recent work. The task undertaken by the artist was not an easy one, owing to the peculiar character of the book.

The story is without plot, incident, or situations, though replete with interest, and abounding in beauty, grace, and pathos. These memories are a poem in prose on *Deutsche Liebe*, and are the later-



life reflections or reminiscences of a thinker who delights to indulge in sentiment, and at the same time to interweave in his narrative wholesome bits of theory and philosophy. The work of illustration, therefore, called for sympathy and penetrative insight rather than graphic



"FOR WHAT IS THINE IS MINE"

By Blanche Ostertag

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delineation, and required the artist to transport herself into other lands and times, and into a different mode of life than that which prevails in the tense activities of the Western world. In the main, Miss Ostertag has succeeded admirably in catching the meditative spirit of her text, and in producing pictures which are genuine illustrations.

Reference has been made before in these pages to Miss Ostertag as one of the most promising of the younger Western artists. She has not figured extensively in exhibitions, and is best known, perhaps, for her poster work. She has of late, however, received some important



ON QUIET SUMMER DAYS LIKE THIS

By Blanche Ostertag

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commissions for book illustrations, and it is as an illustrator that she seems fitted by her natural gifts to excel.

Miss Ostertag came to Chicago in 1896 from St. Louis, where she settled for a time on her return from a period of study in Europe. It has been said that no more unacademic pupil ever came out of Julien's, or Delecluse's, or Raphael Collins's private studio. It is worthy of note that works submitted by her were accepted at both the Paris salons on her first attempt. The incident is worth repeating. Every one knows how the advanced pupils at Julien's retire to nooks and corners to



paint salon pictures, hire special models, and importune teachers to intercede for them, and if possible secure recognition for them by the juries of admission. The young artist caught the fever, and resolved to submit not one but four contributions, sending them to the Champs de



FAR AWAY FROM THE HURLY-BURLY OF THE WORLD

By Blanche Ostertag

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Mars. She intrusted the whole matter to her frame-maker, who kept the numbers of her pictures. First one note of declination and then another came. The third announced that No. 33,333 had been accepted. No word, however, came respecting the fourth picture, a pretentious oil-painting. The artist waited impatiently until the lists were completed, and even the catalogues were being printed, but still no word. Finally, much to her amazement, she learned that the missing painting had been sent by mistake to the Champs Élysées, where it had been accepted and hung on the line.



At the conclusion of her Paris studies, Miss Ostertag made a tour in Italy, devoting herself to the study of the great decorative painters, especially Perugino, Fra Angelico, and Paolo Veronese. She has worked in various media, and in all with equal success. As regards



"WHY DO I NOT GO THERE TOO?"

By Blanche Ostertag

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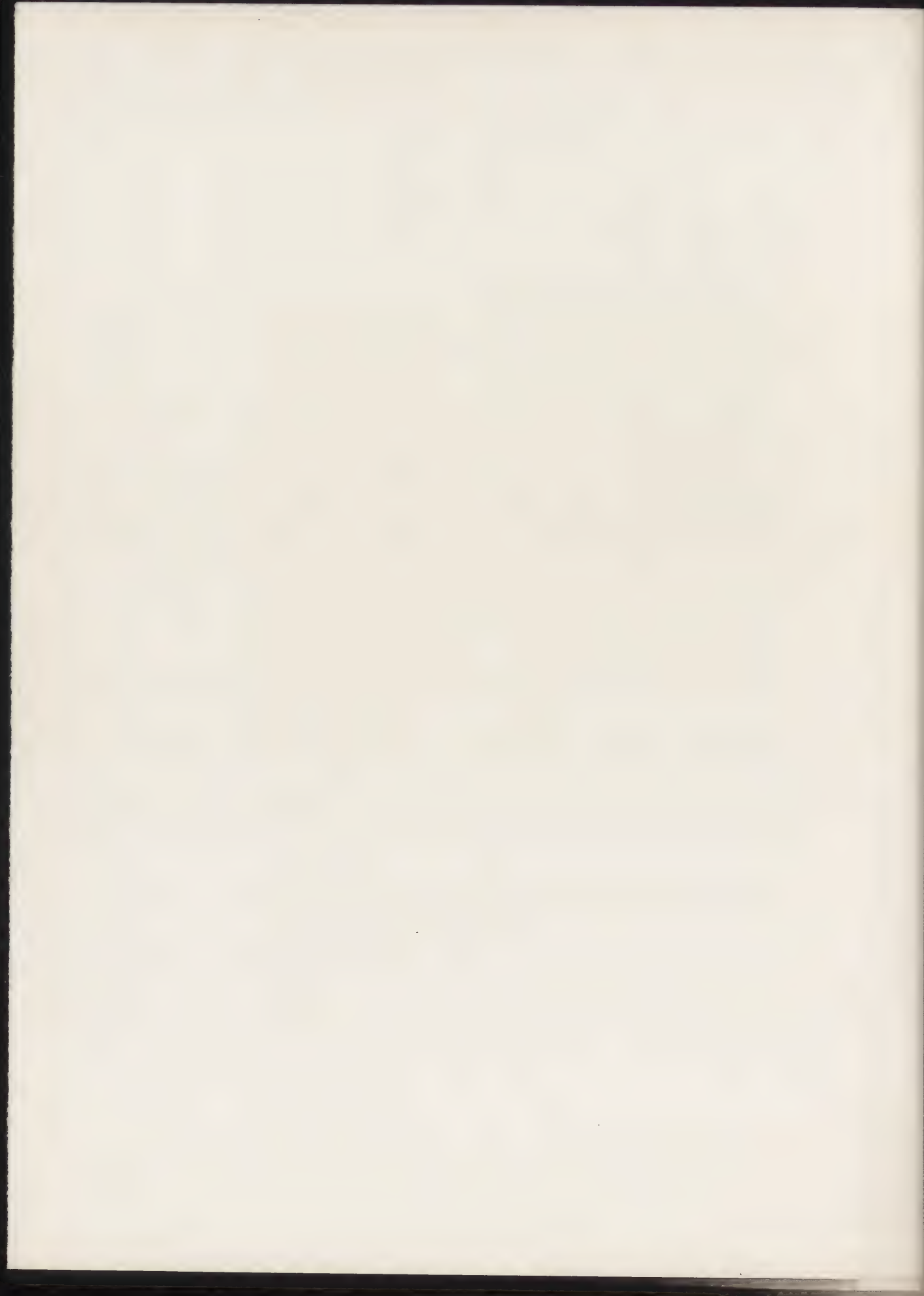
her pictures exhibited, they include, among others, sketches of Paris streets, the ancient church of St. Germain-des-Prés, a glimpse of the Luxembourg Garden, a corner of the Boulevard Raspail, Dutch pictures, a Franco-American girl, and a damsel of 1830. In pastel and monotype she has proved herself especially clever.

L. H.



A SPANISH BEAUTY  
By Otto J. Schneider  
From a Dry-point







## REVIEWS OF RECENT BOOKS

In "The Ivory Workers of the Middle Ages," published by the Macmillan Company, A. M. Cust gives a concise but comprehensive account of a phase of Mediæval art that has claimed, doubtless owing to the inaccessibility of literature on the subject, too little attention from present-day students. From the earliest dawn of the human race, ivory, as the author points out, has held a first place as a material for making the pleasing little luxuries of life, religious or civil; and to this passion for carved ivory we owe our knowledge of the continuity of art for many centuries after the break-up of the Roman empire and the almost complete cessation of monumental sculpture. In fact, no such continuous chain has survived in any other artistic production, and this alone makes the study of the craft of intense interest, illustrating as it does the early quickening of art in a period of great obscurity between the old order and the new.

The best period for commencing the study of Mediæval ivory carving is with the fourth century, and the great series of consular diptychs which formed the backbone of the early history of the past and created a type which lasted through the whole Mediæval era. It is here that the author begins his work, thence tracing the development of the craft successively through the Latin and Byzantine ivories, the Lombardic, Anglo-Saxon, Carlovingian, and German ivories, and lastly the Romanesque and Gothic ivories. The development of the craft in these successive periods is set forth in detail, and sufficient works are described and illustrated to give the reader an adequate idea of the characteristics of the art and the cleverness of the workers.

The author humbly says that he has but touched the fringe of a large subject. His little book, however, is really a complete manual, as well calculated to subserve the purpose of the student as to enlighten and entertain the general reader.

"Mantegna," by Maud Cruttwell, one of the Great Masters Series, published by the Macmillan Company, is the work of a writer who approaches her work diffidently, contenting herself with telling the story of the artist's life and describing his principal achievements, and hazarding but few critical opinions. Perhaps for this reason the monograph is one of the most readable and entertaining of the series in which it occurs.

Mantegna is among the greatest of the Quattrocentists, one of the painters who gave expression to their loftiest aspirations, and one of the foremost to urge on and pioneer the great work of revival, straining every fiber toward the new ideals of life and thought which were

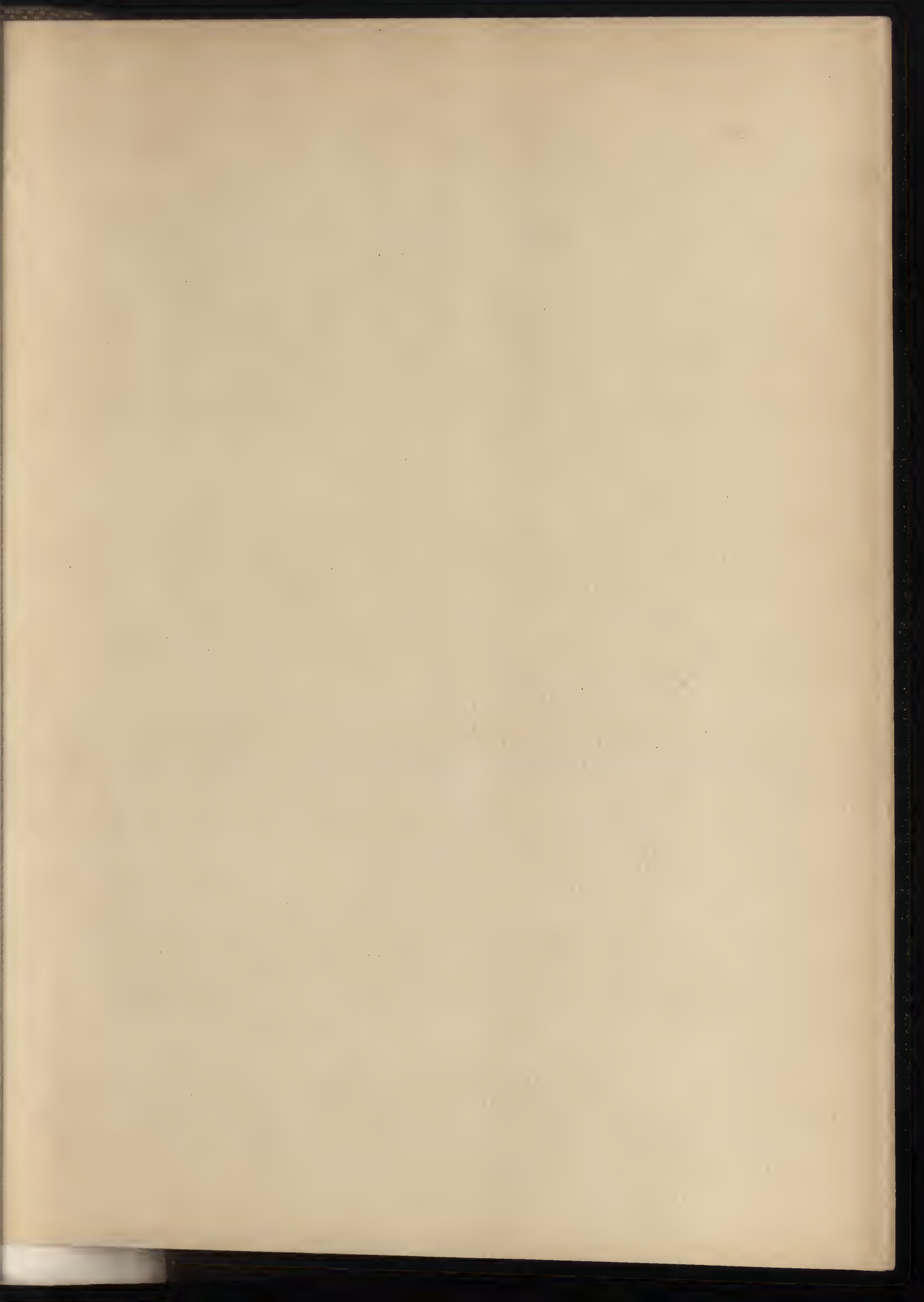
to bring a fresh youth back to the world. The author has studied her subject reverently and enthusiastically, and has told her story in such a way as to hold the interest of the reader, from her account of the youth and education of the artist to her closing discussion of his drawings and engravings.

She traces the steady evolution of his art from the statuesque severity of his earlier to the freer realism of his later years; follows the steady widening of his horizon, recognizing his grip on the life of his own time and his power of welding his classic ideals with the actual life around him, and shows how, like Donatello, by the force of his powerful intellect and the energy of his nature, by his earnestness and his steadfast adherence to his ideals, he forced those ideals upon his generation and exerted a vast and beneficent influence upon the art of his day. The illustrations chosen for the work serve as an admirable enforcement of the text.

From a scientific standpoint there has been no lack of admirable works on color, but these for the most part demand more time and study than many students can give to them, and besides they are too theoretical to be easily understood. On the other hand, from an artistic standpoint the available works may be useful to those who paint pictures, but are not of much benefit to a larger class of people who are artists in other occupations.

Miss Emily Noyes Vanderpoel, in her "Color Problems," published by Longmans, Green & Co., has undertaken, and with a large measure of success, to supply a handbook of practical value to decorators, designers, lithographers, florists, dressmakers, milliners, and to the innumerable people in other occupations who have need of the theory and use of colors. She has aimed to combine the essential results of the scientific and artistic study of color in concise, practical form, and to classify the study of color in individual eyes, in light, in history, and in nature.

On the conviction that color cannot be fully appreciated from any written description, she has made the text as brief as possible, and the illustrations full and elaborate, there being over a hundred full-page plates of the best style of color-printing. Much attention is given to contrasts of modified or subdued colors, such as would be required constantly in decorative designs covering large spaces, against which points of more positive color are placed. One of the greatest difficulties in arranging a color design is in determining the qualities and quantities of color in an effective and agreeable way, and very few works give the useful hints on this subject contained in the book here noticed. The presentation of some of the salient points of the scientific side by one who has also borne in mind the artistic side cannot fail to make this book attractive and useful to a great number who wish to know something of the laws that underlie agreeable arrangements of color.







A PICTORIAL POTPOURRI  
BY J. G. VIBERT



# BRUSH AND PENCIL

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## AN APPRECIATION OF JEHAN GEORGES VIBERT

In the death of Jehan Georges Vibert, France has lost one of her most noted masters of *genre* painting. One is not to understand by this that Vibert was a great painter: he was not; he lacked the poetic insight, the soul, the "divine fire," that, in art as in literature, must be the basis of real greatness. In plain terms, he was a minor artist, but he was one who had learned his profession thoroughly, and who, by his cleverness, won for himself popular applause.

He was a brilliant though hard colorist, but he had the faculty—perhaps it would be wrong to use a higher term—of producing pictures of a certain elegance and finish that captivated the many. He loved show, wit, humor, fine costumes, pretty faces, subjects that lent themselves to a fine display of technical ability. What is equally important in his career, he was a shrewd enough business man to read correctly his clientèle, and to select a specialty that he knew would appeal to the tastes of those he wished to secure as patrons.

There is an element of the strictly commercial in this policy, but Vibert did not hesitate to adopt it and own it frankly. In doing so he but did openly what most successful artists have done tacitly. Sheridan Ford says, in his bright book, "The Art of Folly": "The picture proclaims itself. The mass of mankind cares nothing for pictorial art in its refinement, the eye for color being as rare as the ear for music or the head for mathematics." Vibert early had this truism forced upon him by lack of success, and he deliberately modified his methods to suit conditions.



THE SPIDER'S WEB  
By J. G. Vibert





TYPE  
By J. G. Vibert

commanded public attention, and his works in the new vein proving good sellers, art dealers almost without exception united in extolling him as a new pictorial genius.

That many of his works merit this fulsome praise, one is bound to concede. He is, however, a very uneven artist. At his best he is the superior of Meissonier in wit, brightness, and humor, and indeed he ranks with him in quality of brush work. As pictorial exponents of political and religious questions, his works are better re-

From the outset he was a painter of *genre*, but the earliest works he exhibited were classical or Christian in subject. On occasions, as in his "Apotheosis of Thiers," produced in 1878, he attempted the grand, historical, and symbolical. But these early ventures found an unappreciative public, and were left on his hand practically as studio ornaments. But conscious of his own technical ability, he cast about him for a line of subjects that would "meet a want," and it did not take long for him to discover that comparatively small pictures of a story-telling character, bright with color, and exquisitely finished, found a ready market. To this type of work he thenceforth devoted himself assiduously. He thus



PRIESTLY TYPE  
By J. G. Vibert



flections of present-day life and interest than are those of the other French *genre* painters of his time; as, for instance, those of Brillouin and Chavet. On the other hand, when not at his best, his pictures, both water-colors and oils, are decidedly flat and hard, so much so that it has been truthfully said a fair color print of one of his pictures is equal in beauty to the original, which is not a compliment to his art.

Perhaps ready sales, when once the ecclesiastical specialty for



THE MISSIONARY'S STORY  
By J. G. Vibert

which he became famous had been adopted, may have borne fruit in carelessness and indifference. Certainly they resulted in a monotony of theme, his characters being of a uniform stripe, differentiated only by poses and facial expressions. Vibert says, in the autobiography on which he was engaged at the time of his death, that he was "born to the red." This was a congenital trait which the success of his first pictures of church dignitaries confirmed into a studio practice. As a consequence, cardinals, in the gorgeous color that soon was known as "Vibert's red," became the artist's stock in trade.

Lacking sentiment and poetic insight, Vibert never essayed to interpret nature, or portray the deeper emotions of the heart, or depict

the tragic incidents of life. From a comparatively early period in his career he was what he ended—a painter of *genre* subjects. He relied for his interest on wit and humor, and not infrequently on sarcasm and cynicism, and he trusted to his deft use of color and to his superb technical ability to present his subjects in telling guise. Withal, he cast over his broadest satires such polish and refinement that his characters, be they prelates or culprits, seem genteel company.

Vibert worked successfully in *genre* before he adopted the distinctive line of subjects by which he acquired wealth and fame. "Narcis-



A FAMOUS CASE

By J. G. Vibert

sus Transformed to a Flower" and "Daphnis and Chloe" were early canvases after the manner of Picot, one of his teachers. The first of his long series of humorous secular and religious anecdotal themes were "Wandering Barber," "Morning of the Wedding," "The Convent in Arms," and "Paying the Tithe." The popularity of these pictures, especially those in which the artist had made use of incidents connected with the religious life of his country, was immediate, and Vibert was not slow to follow up these initial successes with others of a like character.

There is a certain element of irreverence in the art-loving public of France, and the piquancy, even audacity, of the artist's treatment of the clergy in the long series of paintings that followed was relished. As I have said, Vibert studiously avoided coarseness, and if, as is the

case in some of his paintings, there is a little pictorial insinuation, it is hit off so cleverly and daintily, and with such studied consideration, that even the priesthood, whom he delighted to satirize, could bear him no malice. His keen sense of humor constantly found its way into his canvases. While in no sense frivolous, he generally eschewed the serious, and depicted the life of the priesthood in its lighter and gayer phases. His humor, therefore, was always diverting, and his wit usually harmless. A clever raconteur in paint.

He was too well informed, however, too much alive to the absorb-



ANDANTE  
By J. G. Vibert

ing interests of the day, to keep aloof from the Kulturkampf, which for years has been more or less rife in France against the church as an organization, and which only recently has resulted in riots incident to the closing of the church schools, and not a few of his paintings are little less than pictorial polemics against church and clergy. When thus he took up his brush in the interest of the popular crusade, his work was always incisive, trenchant, and telling, and no philippic ever uttered by the most radical leaders of the reform movement was more effective.

Wit, irony, sarcasm, have ever been potent influences in moving mankind, and Vibert used them as a man of culture and education naturally would. He is a humorist without dullness, a wit without coarseness, a satirist without caricature. In this connection, one may





THE PIGEONS OF THE HAREM  
By J. G. Vibert

recall by way of comparison the German Grützner, whose favorite themes for years were somewhat analagous to those of Vibert. The German saw the amusing, the hollow, the sham side of priestly professions and practices as clearly as did the Frenchman, painted them with a certain fondness, and often painted them more forcibly than did Vibert. But his mind was of a different order, and was attracted rather by the escapades of monks and the lower clergy than by the genteel excesses, the

worldly luxury, the polite indifference and mockery of the higher church dignitaries. Each followed his own natural predilections.

Grützner is at home in a monastery cellar, and Vibert in the hall of state; Grützner has a fondness for flagons of ale and tankards of beer, and Vibert for bottles of champagne served in the approved style in crystal glasses; Grützner loves to paint the coarse smocks of equally coarse monks, and Vibert the rich texture of cardinals' robes. Really there is no comparison between the art of the two painters, yet their interests were in a sense the same. With more refinement and education, and in closer touch with the absorbing interests of the day, Grützner might have been a German Vibert, and with a keener relish for the crude pleasures of lowly life, Vibert might have been a French Grützner.

Owing to his keen satires on the princes of the church, Vibert has been likened to the novelist Ferdinand Fabre, and the comparison is not with-

out aptness, for each in his respective medium discloses the same relish for a sly thrust at the priesthood, and the same delight in gibbeting the men of holy orders who are more worldly than spiritual.

Vibert's work is comparatively well known in the United States, where he has had many patrons, and where the highest prices have been paid for his canvases. His celebrated "The Missionary's Story," which is herewith reproduced, brought twenty-five thousand five hundred dollars at the Morgan sale, in 1886. In this notable canvas the



SKETCH  
By J. G. Vibert



PRIESTLY TYPE  
By J. G. Vibert

artist draws a sharp comparison between the earnest missionary, of rustic appearance in his shabby garb, and the supercilious, indifferent prelates, in their rich robes. The work is nothing less than a scathing denunciation of the heads of the church, who fatten in luxury, and reluctantly condescend on occasions to be bored with the recitals of the real workers for the Lord.

Other notable examples of Vibert's best work are "The Committee on Moran Books," in the Vanderbilt collection; "The Cardinal's Menu," in the Arnott collection; "A Startling Confession," in the Catherine L. Wolfe collection; "Gulliver and the Lilliputians," in the Peter Schemm collec-

tion; "Roll Call after Pillage," in the Academy of the Fine Arts; "The Schism," in the Corcoran gallery; "An Attentive Pupil," owned by W. P. Henszey; and "The Trial of Pirrot," owned by John Sellers, Jr.

One of the best of Vibert's works is "Theological Discussion," depicting a tilt between two prelates who, in their wrath, have wheeled their chairs about so as to turn their backs on each other; and one of his most pleasing pictures, in which Vibert for the time has discarded his almost ever-present cardinals, is a canvas exhibited last spring in New York, showing a young couple of the olden times starting on their wedding journey, while the marriage guests bid them godspeed amid merry jests.

For the purpose of this article Vibert's life can be summed up in a few words. He was born in Paris in 1840, beginning the study of art under his maternal grandfather, Jaget, one of France's most celebrated engravers. He entered the Ecole des Beaux Arts at the age of fourteen, studied under Barrias and Picot, and ten years later, in 1864, was medaled, receiving medals again successively in 1867 and 1868. In 1870 he received the Legion of Honor, and again in 1878 he was awarded a third-class medal. He was one of the founders of the Society of French Aquarellists.



Following the example of many of the French Orientalists, like Diaz, Fortuny, Fromentin, and Benjamin-Constant, Vibert traveled extensively in the East, and as a result produced a number of paintings that bear a marked resemblance to those of Fromentin. He was, however, too much in love with his cardinal red, too fond of his churchly subjects, to become an Orientalist. He preferred to be the kindly portrayer or the caustic satirist of priest and prelate. And it is as such, doubtless, that he will be remembered.

It should be said, in conclusion, that Vibert was not a man of a single talent. He was an author of no mean ability, especially on art matters, and was the inventor of a number of devices for the painter's use and of special varnishes and forms of brushes. At the time of his death he was engaged in getting out a sumptuous edition of his autobiography, magnificently printed and illustrated with photogravure reproductions of his paintings. Of this edition there were to be only two hundred copies at two hundred and fifty dollars each, every set of two volumes to be accompanied by an original water-color.

What place Vibert will ultimately hold in his country's art it might be hazardous to conjecture. Certainly during his life he did not lack popularity or the wealth that flows from general popular appreciation. But popularity is often fictitious glory, and great as is the reputation he acquired by his pictures of red-coated church dignitaries, it is to be doubted if his name will live in history as will those of many other contemporary artists who struggled more arduously, but failed to win an equal measure of public applause and support.

FREDERICK W. MORTON.



JUSTICE PURSUING CRIME  
By J. G. Vibert

## STUDY OF ART IN THE UNIVERSITY \*

As practical teaching in the fine arts has nothing to do with general education, even in its highest sense, it may be that such teaching has no place in a university. It is to that question that the following remarks are addressed:

The fine arts with which the immediate inquiry lies are those of form and color—those which are generally called the arts of design. . . . Those arts which are especially fine arts are all manual arts in the strict sense of the word. They are the result of the skilled hand of man inspired directly by the mind which has, by nature and by training, a peculiar ability not noticeable in the ordinary pursuits of mankind. In saying this I am presuming, of course, a certain degree of merit in the artistic production.

The work of the sculptor is most commonly, in modern times at least, the putting into shape of soft and plastic material—the process called modeling. From the model, copies in hard and durable material are made, and these copies are open to revision and improvement by the hand of the original artist. Sculpture includes also carving directly by the hand of the artist in wood, ivory, or stone; and in preparation for such work, which cannot easily be altered, models in soft material are continually made. All this is the work of the naturally delicate and artistically trained hand of the artist, inspired by his gifted and educated senses and creative power.

The art of the painter is more complex than that of the sculptor, but it may be defined in a general way as the art of representing on the flat surface any or all of the things seen in external nature, but in such a way that the natural object is seen in new lights, and perhaps with a profounder insight, and that the resulting effect is attractive in a very high degree. . . .

Whatever is the ultimate object, the means are the same. Those means are all reducible to the touch of the skilled hand guiding such instruments as experience has proved useful for its immediate purposes. The sculptor has wooden scrapers of different forms, and iron tools, some of which are of the man's own devising; he uses wax prepared in various ways; clay, which has to be kept wet and is of infinite annoyance to the artist and his assistant; he guides himself by drawing in chalk on a blackboard or a great sheet of paper; he sets up iron forms to support the heavy masses of his wet clay; he uses a complicated machine to enable the workmen to copy in marble the perfected model, and that perfected model, as given to the work-

\* Portion of a letter written to President Butler apropos of the establishment of a department of Fine Arts at Columbia University.

men, will probably be a plaster cast from his clay original, because such a cast will keep its shape forever if not injured by direct blows.

All of this is the mere external and visible side of the artist's work. The essential thing in his work is that touch of the hand upon the material, hard or soft, which touch it is impossible to describe, and equally impossible to teach to another, except by long and slow personal precept and example. In short, the art of sculpture is a manual art, and is to be handed down from master to pupil only as any other manual art of great delicacy may be handed down. . . .

The manual art of painting is still more complex. No one artist has ever been able to carry on at the same time all the various branches of this elaborate art, for it includes every kind of representation and of expression of thought on a flat surface. It includes drawing with the hard point and with the soft crumbling stick of charcoal, and this drawing to include under one general term processes so different as the setting down of an arbitrary bounding line (the outline), carried more or less far into detail, according to the ideas of the artist at work, and equally the representation of light and shade, that is to say, of masses of light and dark so arranged, so contrasted, and so graded that they explain and in a way represent certain actually existing objects in nature—all this to produce an effect of beauty, force, or significance which appeals directly to the eye and to the mind of the observer.

Drawing, moreover, includes much of the putting into place and organizing of the whole work of art. Thus, a definition has been given by most competent critics for the term "drawing," namely, the putting of each thing into its right place; that is to say, putting the strongest dark, the most brilliant light, the half lights, the point of pure red, the surface of delicately graded blue, and the like—of putting all these each into its right place for its due effect upon all the other parts of the composition. But if drawing includes so much, and is so hard to define absolutely, in like manner the word "coloring" or "color" is almost equally extensive, and almost equally ill defined. . . .

For some reason hard to explain, the artist in painting has generally preferred the expression of form on the flat surface, the most difficult thing which is given to artistically minded man to achieve—has preferred this to that which would seem to be directly offered him as his proper task, the production of strong contrasts and delicate gradations of color such as nature gives us in the scenery of mountains and sky.

Still, however, the art is manual. The turn of the hand, the action of wrist and finger, by which a little of the heavy clinging oil color with which the brush is loaded, is left delicately attached to the previously laid surface of paint, henceforward modifying throughout one whole passage of the composition, delicate and inexplicable as it



is, is not more purely a refined manual operation than is the leaving of a bit of white paper in the water-color drawing, while the transparent color around it flows as it were up to the unseizable, undiscoverable edge of the white patch, so that, although the eye sees that the bit of white is there, and that beyond it there are gradations of yellow passing slowly into green, the dividing line is as imperceptible as that which separates a distant mountain at sunset, flushed with pink, from the sky beyond it—an outline which no one can draw.

The purpose of this attempted exposition of the significance of manual art is, that I may insist upon the enormous difference between this and university education. University education has to do with all that can be taught in words, and all that is expressible in the language of words. A manual art has nothing to do with the thoughts which are expressible in words; by it thoughts are expressed wholly otherwise. It is not out of the way for a university to include a school of architecture, because architecture as practiced in modern times is not a manual art, but is a combination of an intellectual but non-artistic study with science, and with artistic traditions now embodied in books. What little skill in any manual way the architect may require he must of necessity gain outside of the university, just as he must gain also outside of the university that knowledge and instinctive sense of the business expediencies which will make him more or less successful in getting business and in doing it to the advantage of his employer. . . . In like manner, archæology belongs in a university. . . .

As taught in a university, archæology is, of course; a branch of history, and its extraordinary services to the historian are made manifest in the work now going on of slowly building up the history of the great Roman empire, a history which had been left in a hopeless state of confusion and misunderstanding by those contemporary writers whose works are all that had come down to us. In like manner, the history of fine art, a matter not in all respects the same as archæology, though of course closely connected with it, is altogether a matter for university teaching; and in immediate connection with this, in fact inseparable from it, is the matter of artistic criticism. . . . It need hardly be said that æsthetics, or the metaphysical aspect of the production of the work of art and the mental processes which lead up to it, is entirely a fit subject for university training. . . .

There is one important reason why the university should not undertake to include in its course of study other subjects than those which are expressible in the language of words, and that is the requirement which certainly exists, though it is partly lost sight of in modern times, the requirement that the student of the manual arts should begin his training at a very early age. If one could be sure that at the age of fifteen a boy had unusual gifts of artistic perception, and thoughts capable of artistic expression as well, it is then, and not



STUDY OF THE NUDE  
By Max Pietschmann







later that he should be put to all-day training in the art which he would choose. Such knowledge of his native tongue and of arithmetic and other simple studies as are obtainable before the age of fifteen are all that should be asked for the commencement.

The boy should be set to work upon his task in the morning, and kept at it, easily, quietly, without haste and without worry, all day long and every day, until the master finds that his apprentice has grown up to his own stature. If, then, the university should wish to teach this artist in his later life—when the young man, already a master in his art, feels the need of more literary cultivation than he has had hitherto—then, to his mature mind and his faculties of perception and acquisition trained, though not in the literary way, the university may offer literature, language, science, what you will. It would be a noble thing to have such a course of what may be called collegiate studies for the grown man. On the other hand, nothing but injury to the artist's career can come from anything like a serious attempt to teach him any of those things which are contained in the language of words during the years which he should devote exclusively to his artistic training.

The conclusion is, that the university may and should have a course of study in the theory and criticism of fine art, including archæology in the widest sense, including, that is to say, the study of the recent past as well as of the remote antiquity, and the careful noting of new views and recently matured lines of criticism, as well as the absolute discoveries of hitherto unknown documents or works of art.

RUSSELL STURGIS.



## THE ART OF JOHN J. ENNEKING

One recalls the melancholy brooding of Andrea del Sarto, called "the Faultless Painter," from his perfection of technic, but who was deficient in impulse and soul, when he says in the poem of Browning, "All is silver-gray, placid, and perfect with my art." Citing some of his fellow-painters who strove and agonized to do what came with such facility to him, he adds, "But all the play, the insight, and the stretch—out of me! out of me!" It is this play, this insight, this stretch of imagination and feeling, that makes true art, of which the technicalities are but the instruments of expression; and in the work of John J. Enneking of Boston, one of the most individual of American painters, and withal one of the most developed and rounded of personalities, one sees an admirable illustration of these qualities.

The word "developed" is after all not quite the fitting one, for there is such a spontaneity and inevitableness about Mr. Enneking's nature that one is all the time conscious of original impulse, of innate

force, rather than of special training or cultivation in a scholastic way. One will not have talked five minutes with the artist without having one's wits put at work upon some new thought, which may at first strike one as a paradox, but which will grow lucid and convincing as he develops it. Mr. Enneking is much sought for as a lecturer in Boston and vicinity, and he rarely fails to upset some hoary theory that has served its day, and to reinstate it with a broader thought.

It is not only upon art that he has new and suggestive ideas, but upon progressive movements and subjects in general, for a part of



SPRING MORNING AT THE OLD HOMESTEAD  
By J. J. Enneking

Mr. Enneking's belief is, that an artist should be a many-sided man, with a practical interest in the community. He himself is chairman of one of the park commissions of Greater Boston, has been one of the chief promoters of the movement for civic beauty and for art in the public schools, and is especially an apostle of the artistic in the handicrafts, the engrafting of the æsthetic on the useful. He has large faith, too, in American originaive genius in the useful arts, and while he does not deprecate but encourages the study of the best in Old World models, it is only for the general training and cultivation of the artistic faculties that the student may thus evolve something fine and individual of his own.



This, too, is his theory in the study of art in general, and the one that he has applied to his own career. He was already a prominent and a successful artist before he had taken any European training, which has doubtless been the safeguard of his individuality. Indeed, he tells us that after returning from Europe, where he had spent one year in the Academy at Munich, and three years in Bonnat's Life School in Paris, with Daubigny as one of his critics, he was ten years trying to find himself; that is, attaining his own individual expression, painting again from impulse, but with the added gain in breadth and ease that his foreign study had given him. To use his own words:

"When I came back from Europe I was not sure whether my work was mine. I knew if Leonardo da Vinci was right, that before one can paint from impulse, and *pour* it on to the canvas, the material must all be in one's head, for when the impulse comes one cannot stop to analyze. I knew that I must go to nature, get my feeling and material directly from her, and not be merely a studio artist."



WINTER NEAR LENOX, MASS  
By J. J. Enneking



J. J. ENNEKING  
From a Photograph

To nature, then, Mr. Enneking went, and painted studies ten years—studies of every typical expression, of every elementary fact, in out-of-door life; of color, tone, and values as modified hour by hour by atmospheric effects; of the same scene at different seasons of the year, making an absolutely faithful memorandum on canvas of accents, of moods,





A LANDSCAPE  
By J. J. Enneking

which would otherwise be too elusive to be recalled, that in after work they might serve not only as suggestions, but as data in color, form, light, etc.

These studies, made at first hand, oftentimes in a few moments, at most in a few hours, are in themselves exquisite transcriptions of nature, and as the artist places one after another upon the easel—now a blossomy May morning, with its lightsome masses of bloom; now the blue of a mountain-top, surmounting the varying green of the nearer hills; now the dull tones of the corn in the shock warmed by glints of sunlight; again the autumn gamut of hues, and winter's bold definition of contrasts—one is no less educated in the subtleties of atmosphere, line, perspective, than enthralled by the soul of it all as revealed by one who understands. But these are studies; they are the material which da Vinci said must be in one's head. What of the work that followed the ten years, the work of impulse?

One must go to Mr. Enneking's studio, or to one of his exhibits, to see in how far he has compassed the task which he decreed himself. Perhaps one of the first things which one notes is, that his work is indeed not studio art, not synthetic composition, making up a landscape for instance, with a still pool in the foreground, a clump of trees on the bank, a partly concealed house in the distance, and

the atmosphere to harmonize with all. Such conventionality of treatment, wherein the pictorial side is the most obvious, is utterly removed from Mr. Enneking's style. He gives one instead a brown hillside, ample and strong, undulating in one vast crest to a ravine, and surmounted by a few trees—this the simplicity of detail, the faithfulness of rendition, but all infused with that imaginative sentiment, hallowed by that poetic penumbra which distinguishes the artist's every canvas.

Mr. Enneking is a colorist, but not a riotous colorist. He does not startle, he satisfies. One is not all the time wondering if nature *does* look that way, if an artist really does see those colors, as he is compelled to wonder very often in modern painting, but he *knows* she looks that way, and draws a deep breath of acquiescence and delight when her familiar beauty greets him from the canvas.

Mr. Enneking loves to paint the rich, subdued tone of a late autumn woodland. He is acknowledged to have created, artistically speaking, the November twilight, that semi-tone of color and harmony which an artist may imbue with more feeling than he may any other note in nature—if it be in him to express. He has several can-



VENICE

By J. J. Enneking



CALF IN THE LANE  
By J. J. Enneking

vases of different detail set to this key, and has attained in it a freedom of expression that comes only from such intimacy with the subject itself that the spirit, and not the form, becomes the artist's medium. When one remembers that Corot painted the same theme over five hundred times, with only slight variation in com-

position, getting more and more detached from mere pigment, more exquisitely refined and spiritual, this focusing of power to one point becomes expedient and admirable.

It must not be inferred, however, that Mr. Enneking's reach is summed up in one class of subjects. On the contrary, he has a most varied range, as was shown in the great diversity of studies directly from life and nature. But each artist has a keynote of temperament, of spirituality to express, and one feels that in those deep, brooding twilights, where the gold just lingers in the brown November wood, and a mysterious subtlety is over nature, compelling one to contemplation, he has thus far reached the apogee of his own art.

In his landscapes, which seem the most characteristic one feels nature's grave, serene poise and strength, as one does in a work of Daubigny's,



THE CLAM-DIGGER  
By J. J. Enneking



though Mr. Enneking's coloring is usually warmer, and there is more vitality than in the sometimes melancholy expressions of Daubigny. The painting of Mr. Enneking which took a bronze medal at the Paris Exposition is one which exactly illustrates this phase of his art. It is in very dark tones, a woodland view with simplicity of form. Its primary appeal is not through color, but it is of a tone that gathers richness and definition as one looks at it, as it also gathers light. One's first impression of the picture is, that it is too dark, as one in nature feels the darkness upon entering a wood.

But one soon perceives the gradually returning light. Just this, in an artistic way, the artist has expressed in the growing values of his picture, and not less emotionally has it the power of growing illuminative, and leading one out by its reflective suggestion.



AN INTERIOR  
By J. J. Enneking

Mr. Enneking has ideality so strong in him that he is very likely to work at a canvas at intervals while it remains in his studio, as did his friend George Inness, who, he says, could never let a picture alone while it remained in his possession. Recently he has been reanimating, one might say, a landscape which was exhibited at the World's Fair, imbuing it with a richer hue, a warmer atmospheric effect, without altering the detail. Upon first thought one would be skeptical of such an attempt; he would fear for the spontaneity and impulse of the picture, but should one see it, partly developed by the new motive and partly as at first conceived, there could be no two opinions about it. A soul was imparted to the picture that gave to it an entirely different sentiment. There might be a fatal chance in this method to some artists, but not to Mr. Enneking, as the work attests. His retouching is done on too certain lines.

In common with all artists who aim for truth, Mr. Enneking's

work shows the influence of the newer thought in color and light, without being what one would term impressionistic. Up to the time of Manet and Monet, the prophets of the "plain air" school, the painting of absolute values in nature had not been attempted. All values were relative, were by a scale of correspondences, whereby each note was made to harmonize with the key of the whole. Such actuality, such vivid, palpitating life as vibrates from one of Monet's canvases, was unknown in art before his time, though Manet's work



THE BROOK  
J. J. Enneking

had been instinct with it in a less varied range. Chiaroscuro, in the old sense of the term, or gradation, as it was called, is done away with in Monetism, and the actual illusion of light, and of sunlight, as nearly as pigment may compass it, is substituted.

Impressionism is, in its present application, a misnomer. Monet and his co-workers disclaimed that they were impressionists more than were others who were not of their creed. The term was applied to them when their aim and method were not yet understood and accepted. They called themselves "plain air" painters—painters of the real light of nature—and followed the prism idea representing light by the vibration of the three primary colors. They were impres-



sionists only in the sense that all artists are impressionists, painting their individual idea, their impression of nature, whether in black-and-white or in color.

The danger in Monetism (which is the more accurate term) is, that it shall occupy itself so much with actuality that it lose all element of imagination. One demands more of an artist than rendition, however faithful. He demands feeling, suggestion, a personal philosophy revealed in the touch and spirit of the picture; one expects an artist



SHEEP AND LAMBS  
By J. J. Enneking

to see visions and dream dreams, and to make one see them in turn, and the work of one master is differentiated from that of another by his interpretation of his own vision.

Now, the so-called impressionists are likely to see facts in nature without the mystic aura that surrounds them; they lose the etherial part, and hence there is something faultily faultless and icily regular even in the glory of their coloring, and the moving vitality in which it abounds. It is hard coloring, it does not diffuse itself with one's fancy, and it is often vitality without soul.

This sort of impressionism is not found in Mr. Enneking's work, but rather that which makes the word synonymous with individuality.



The technical principle of light and color as developed by Monet, and now widely accepted, has been applied in many of his pictures, and wonderful effects of verisemblance attained through it, but without the loss of that element of poetry and emotion which so characterizes his art, and imparts to it its peculiar and individual charm.

"Our danger," says Mr. Enneking, "is of running into a creed,



WINTER TWILIGHT  
By J. J. Enneking

so that one individual shall dominate. Our young men have come back from Europe with a Monet receipt, and say that whatever is not like that is bad. There had been a similar tendency to imitate the Barbizon school. We are in a transition state that is very healthy, but at the same time dangerous. We have summed up the art of the various countries, and now must evolve an art in which the American spirit shall dominate."

One of Mr. Enneking's interesting theories is, that if one is to realize the highest expression of his nature, one must not be a missionary with the brush; and furthermore, that the mission of art can-

not be grasped. Morally bad art may be as great from the artistic standpoint as morally good art. Morally good art may be very weak art, and *vice versa*. No one will live to measure the ultimate trend of it. The most irreligious man may paint the most religious picture, since the artist has only in view his highest ideal of the subject in hand, whatever its ethical nature. Mr. Enneking does not disparage religion, but his point is, that one cannot be an artist by virtue of religion, nor by virtue of anything but a strong, compelling impulse, a love that enables one to pour upon the canvas that which is waiting for expression in the soul.

Of public recognition of his work, manifest in the outward and visible sign of medals, etc., Mr. Enneking has had a generous meed. At the Pan-American Exposition the silver medal which he received was but second in the entire exhibit. At the Paris Exposition he received a bronze medal, at the Boston Interstate Exhibition four gold medals, and at various other Boston exhibits four silver medals have been accorded him. His work is widely acknowledged as one of the finest expressions in modern American art.

JESSIE B. RITTENHOUSE.



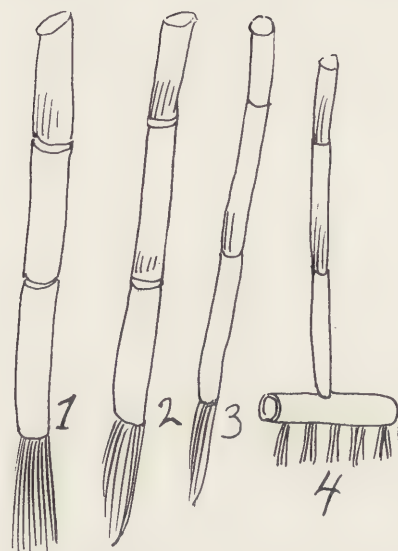
## NATIVE ART IN THE MORO COUNTRY

As your correspondent has been sketching and photographing in the island of Mindanáo, where white man never trod before, perhaps an account of the trip, and especially of the methods of Moro artists, may be of interest to the magazine's readers. The Moro sultan and dattos do not encourage visits from foreigners. They prefer to be let alone. The Spanish residents of the Philippines can tell of numerous cases in which small parties went to the lakes in the interior of the island and never returned.

My opportunity to visit the forbidden portion of the island occurred when the American column of United States soldiers marched from the sea to the great lake country in the interior. The writer was fortunate enough to be with this expedition, and



ARTIST EN ROUTE



MORO BRUSHES

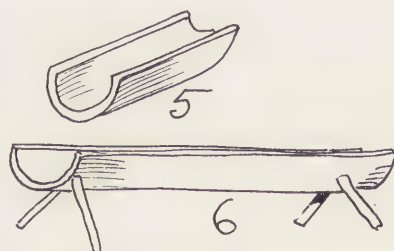
this narrative is based upon the experiences of the trip.

I started out with a good supply of pencils, brushes, paints, and so forth, but soon found myself using the native product. It may surprise some Americans to learn that there are some really good Moro artists in Mindanáó. These artists possess both the home-made outfits for artistic work and the imported. You can buy imported brushes and some artists' materials in such places as Manila, Iloilo, Zamboango, and Cebu. Manila, of course, has the best supply. I will call attention to some of the crude devices used by the native artists, particularly those of the island of Mindanáó. The native artists often sell their brushes and

colors to Americans and other foreigners in the country, and almost every one of these artists has more or less of the domestic equipment mixed with the imported.

In Figure 1 I show one of the common types of native brushes, made by adjusting the bristles of hogs and the fiber of various plants in the bamboo tube. Sometimes the bamboo piece is made into a brush form by merely splitting the stub. The end of the piece is cut into repeatedly for about one inch in length, and a brush-like formation results. Some of these types of brushes are worked down to a very serviceable order in this manner. Figure 2 shows a bristle brush of Moro pattern, constructed with a piece of bamboo of proper proportion, set with hair or other material, and the brush shaped to a point, as shown, for striping and general line work. Figure 3 shows a similar brush arranged for extremely fine work. One peculiar form of Moro brush is that shown in Figure 4. This consists of a series of small points set into a piece of bamboo fitted with a handle. The Moro artist secures some very artistic effects with this description of brush.

The writer found some odd patterns of color-mixing contrivances in service among the Moros. The native artist depends largely upon



MORO MIXING TROUGHS



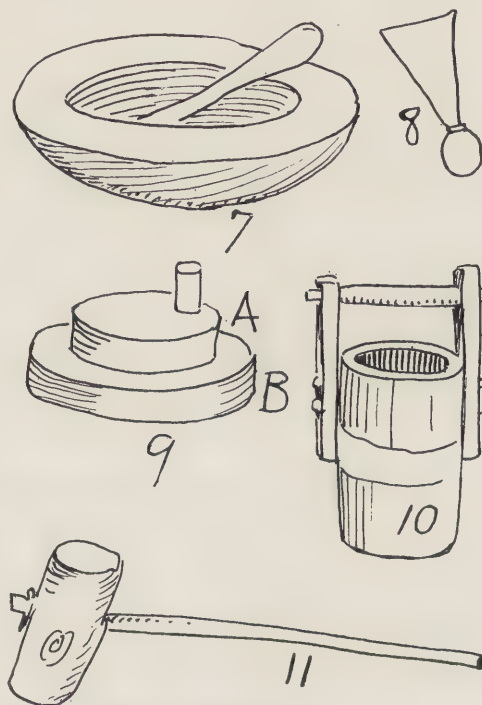
what he can collect about him. He does not use much pottery or metal ware. He can get a form of dish for mixing purposes by cutting out a section of wood from the nearest bamboo-tree. One of these is shown in Figure 5. When he is through making his mix, the native throws the improvised article away, for he knows that he can readily obtain another. Some of these native-made color-mixing devices are constructed with pins so that they may stand even upon a base, as illustrated in Figure 6. Often you will find the native artist squatting upon the ground by a stone bowl like that in Figure 7. This bowl is furnished with a stone or wood instrument, which is used for pounding the contents into the necessary pulverized condition.

Dye-stuffs—herbs and minerals—suitable for making colors and the like, are pounded to the required fineness in these crude affairs. The process is slow and tedious. Often an entire day is consumed in working down a small quantity of the color stuffs.

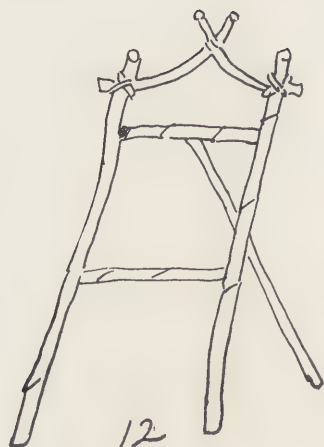
A mixing knife is shown in Figure 8. These knives are similar in pattern to the American knife, but are poorly made. The Moro has no effective way

of drawing and tempering steel, and hence is handicapped in his work.

One peculiar device which I saw in use for pulverizing native dried roots and barks is shown in Figure 9. There is a foundation piece B, of disk form, which is sometimes made from wood and sometimes from stone. This lower portion is hollowed out a few inches to receive the disk A. This disk is revolved on the lower portion by means of the handle shown. The native women usually do the grinding. The substance to be ground is placed between the turning stones and receives a pretty thorough working. In Figure 10 is shown one of the native-made utensils for holding liquids of any kind. Mixed colors, varnishes, made from the native gums and saps, oils from the cocoanut, etc., are usually placed in rudely shaped vessels



MORO GRINDING DEVICES



MORO EASEL

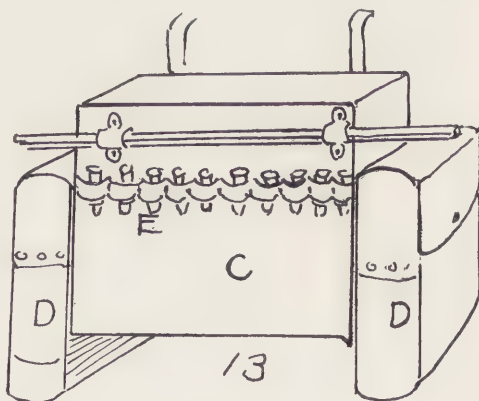
like this. The bamboo tube is cut the right size and is furnished with the proper side pieces and handle.

A Moro mallet of wood for reducing pieces of mineral stuffs to the desired pulverized condition is shown in Figure 11. This tool is often employed in conjunction with the revolving grinders. The Moro housewife usually has one or more easels made of bamboo like that in Figure 12. The average Moro datto has quite a number of wives, and the common man as many as he can conveniently support.

Perhaps I should mention the outfit I found it practicable to carry on the march to the lakes, after having abandoned much of the stuff. When an artist is required to carry everything on his back, he does not want much weight. I hired a native to pack my tent, bedding, and a little supply of rations. I carried on my back the outfit shown in Figure 13. The main box C contains the general outfit for sketching and doing some color work. I had this made of russet leather in Zamboango. I had cartridges E fitted as shown. The side pockets DD contain colors, varnishes, oils, etc., in bottles, and all the bottles fit into felt-lined sockets.

Figure 14 is a sketch of one of the artistic picture frames of Moro design. The frame sets up from the floor level about two feet upon stands. The framework itself is frequently very fantastically decorated. Often the colors are of the native red and yellow pattern, and are weird in effect. In this instance the frame is made of a wood base on which are sections of shells. The pearl divers of Jolo get many shells of great beauty, and these shells are often finished in very nice fashion with oil and hard rubbing.

The Moro artist is of course greatly handicapped in his work. He must not only make nearly everything he uses, but he must hustle for supplies. The Chinese stores, which one finds in all the settled communities, carry in stock



ARTIST'S TRAVELING EQUIPMENT



LANDSCAPE  
By Ralph A. Blakelock



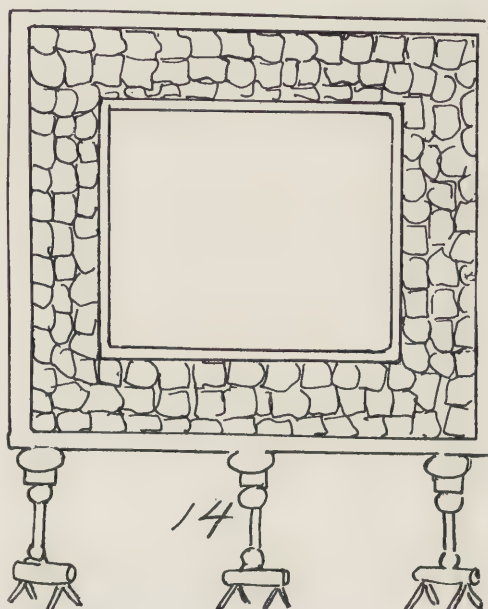




small quantities of paints and colors of foreign make, but these supplies are costly. The natives who deal in the domestic articles usually come into the market-places of the towns and barrios, and one can buy from them there. But there is always the same scarcity. Every one is always out of almost everything, and one must take what one can get, and not what one wants.

GEORGE REECE.

In the Field, Lake Lanao Expedition,  
Mindanao, May 19, 1902.



MORO PICTURE FRAME

## ART EXHIBITION IN WORCESTER

The fourth annual exhibition of oil-paintings at the Art Museum in Worcester, Massachusetts, now holding, is in every respect an important display. This summer show is made up of canvases carefully selected from the exhibitions held during the preceding winter and spring in Philadelphia, Boston, New York, and Pittsburg, with liberal contributions of new work direct from the studios of painters in the leading art centers.



PORTRAIT OF A YOUNG WOMAN  
By Paul Moschcowitz

One is inclined to think that the management of the institution decided wisely in electing to hold the exhibition during the summer months, from June to mid-September. Coming thus in an off season, it has been possible to secure for the galleries of the museum a notable collection of canvases which it might have been difficult to obtain had the show been held during the months in which the larger institutions are wont to make their annual displays.

The exhibition comprises over two hundred canvases, which are thoroughly representative of the best work done by American artists. Despite the fact that the management of the institution has drawn so largely from previous exhibitions, it is a noteworthy fact that the peripatetic canvases that have for seasons been going the rounds of the galleries are conspicuous by their absence. The pictures shown are, for the most part, comparatively fresh, and the leaven of entirely new work is so marked as to add the interest of novelty. The institution has had foresight to award two prizes, one of three hundred and the other of two hundred dollars, for the best two paintings, according to the judgment of a competent jury of artists, and it has further announced it as a possibility that one or more of the pictures displayed might be purchased to add to the permanent collection of the museum. This naturally has had its effect in determining the quality of the exhibits.



This year the first prize has been awarded to George Louis Carspecken for his "Portrait of a Young Man," and the second to Charles Hopkinson for his "Fishermen of Finistère." Both of these are notable works, fine in conception, and no less excellent in execution. The consensus



BELFAST CASTLE, COUNTY CLARE, IRELAND  
By William T. Richards

of opinion is, that the prizes were judiciously awarded, and that Carspecken and Hopkinson well merited the honor conferred upon them.

One of the most pleasing features of the exhibition is the work by some fourteen artists of Worcester—R. C. Woodberry, with portrait sketches; Frank J. Darrah and Joseph Greenwood, with "summer" landscapes; Henry E. Kinney and Frederick S. Pratt, with portraits; the Misses Edith Getschel and Grace E. Hackett, with "The Last Snow" and "After the Rain"; Miss Annie B. Shepley, with a portrait of a lady; Dr. Nason, the Misses Munger and Washburn, etc. The "Portrait of Miss Annie L.," by Miss Alice Ware of Worcester, is an exceptionally good profile of a dark-haired girl. This local work compares favorably with the other exhibits.

New York is represented by over fifty well-known artists; among others, by John W. Alexander, Cecilia Beaux, Carroll Beckwith,

Walter Clark, E. Irving Couse, Mr. and Mrs. Kenyon Cox, Elliott Daingerfield, Frank V. DuMond, Charles Warren Eaton, Birge Harrison, Childe Hassam, H. Bolton Jones, Alfred H. Maurer, Henry W. Ranger, J. Alden Weir, and Carleton Wiggins. The work of most of these men is fully up to their best standard, the can-



ON FISHERS' ISLAND  
By H. Bolton Jones

vases in many instances surpassing those displayed by the same men in the more pretentious metropolitan exhibitions of the last season.

The Bostonians include Wilton Lockwood; Frank W. Benson, with his "Girl with a Gold Fan"; Walter L. Dean, with his "Seiners at Rest" and "The Northeaster," a shore view with turquoise gleams in the big waves; Sarah W. Whitman, with a bust portrait of Dr. Weir

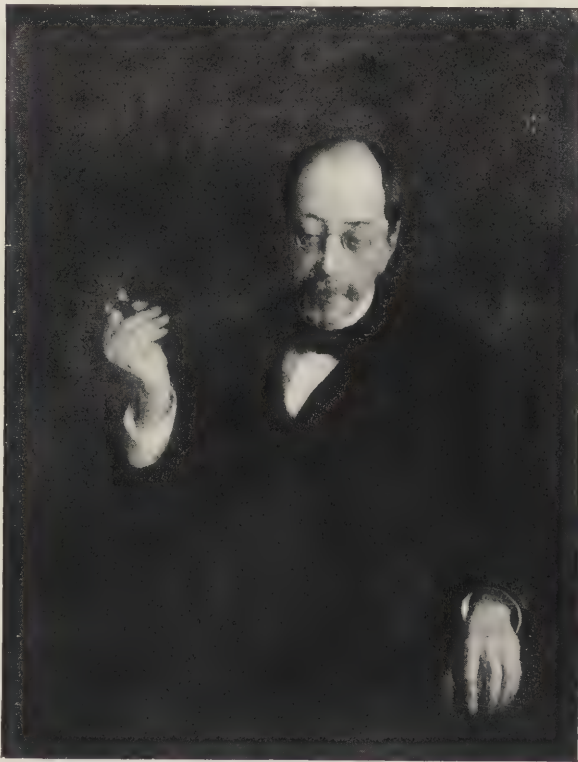


BOY WITH THE ARROW  
By Douglas Volk

Mitchell; Edmund C. Tarbell, with his partly draped nude, "The Venetian Blind"; William J. Kaula, with a "Yellow Sunset"; H. H. Gallison, with "September Days"; Ernest L. Ipsen, with a portrait of William R. Richards; Wilbur R. Hamilton, with a view of Gloucester; Arthur M. Hazard, with portraits; and George L. Noyes, with open-air figures like "The Green Parasol," and "Gray Day, Essex Dunes."

F. H. Richardson's contributions, "Plowing in France" and "Summer Evening, Etaples," are reminiscent of his student days abroad, the former being the simpler and more effective of the two.

In the latter canvas the artist is embarrassed by a plenitude of figures and objects. Joseph de Camp's picture of a girl playing a violin, with her face in the shadow; Miss M. L. Macomber's symbolic "Death and the Captive," and Ernest L. Major's big landscape, "Heaven's Blue Smile," with its clouds flecking luminous sky spaces, are also canvases worthy of a note of comment for their sterling qualities.



PORTRAIT OF JOHN LA FARGE  
By Wilton Lockwood

Among the fine landscapes are Walter Clark's "Grand Cañon of the Yellowstone," with its marvelous gamut of colors in rocks and stream; Swain Gifford's "Coast of the Vineyard Sound," one of his best pieces; Frank V. DuMond's "Evening," Carleton Wiggins's "Sombre Days," Birge Harrison's "Afterglow," E. Irving Couse's "Footprints," W. L. Lathrop's "Pasture-land in Summer," and Leonard Ochtman's "Morning Symphony."

Among the figures especially to be noted is "A Young Woman," by Paul Moschcowitz. Among the marines is "After the Storm," by Jules Turcas, of East Orange, New Jersey; "Afternoon on the





SALUTAT  
By Thomas Eakins

Jersey Coast," by E. M. Bicknell, of New York; "Cumulus Clouds over the Sea," by Bancel La Farge; "Winter Morning, North River," by Henry B. Snell, and "Off Long Branch, New Jersey," by Frederick W. Kost, of New York.

Among the symbolists, Frederick Ballard Williams must not be overlooked, though he has been somewhat adversely criticised. His "Love and Duty" is not defined, but the red-haired figure is clever in tones, and more than usually well modeled as to torso and face. "Nature's Verge," the nude figure that

Arthur B. Davies has placed against the rocks by the side of a torrent, strikes one more as the first sketch for a future picture than a self-sufficing creation which tells its story, and at the same time pleases through its technical quality.

The Art Museum at Worcester is doing a good work, and it augurs well for the future that this, its fourth annual enterprise in the way of an exhibition, should be of such high quality and so thoroughly representative of American work. These art displays in the smaller cities of the Union should be encouraged and fostered, since they are a potent influence. The success attained by Worcester, Massachusetts, Syracuse, New York, and several other minor cities, sufficiently demonstrates the fact that it is not necessary for a city to be a metropolis to command collections of art works worthy of comparison with the exhibitions that have heretofore been seen only in the great academies and salons.

FRANCIS E. MORGAN.

## TISSOT'S CONTRIBUTION TO RELIGIOUS ART

The death of James Joseph Jacques Tissot, who passed away, in Paris, on August 9th, after a protracted illness, suggests a query as to the painter's most distinctive contribution to the art of his day. In America the artist is doubtless best known as the painter of religious pictures—illustrations, one might call them, of the life of Christ. So largely does this phase of Tissot's work predominate, that one is likely to forget he attained signal success both as a painter and as an etcher long before he experienced that peculiar change of heart which transformed him from the luxurious Parisian to the religious mystic, and made him world-renowned as the illustrator of incidents in the life of the Saviour.

What caused him to become a mystic and a religious devotee, and such an absolute believer in Jesus Christ as the son of the living God as to induce him to renounce former scenes and successes and devote his life to a single religious purpose, it might be difficult to say. Certainly the step he took was as radical as it was unusual.

Born at Nantes, in 1836, and educated at the École des Beaux Arts under Fladrin and Lamothe, he painted Parisian frivolities for years. Then he went to London, where he took up his residence, and for ten years followed his profession with a success, both in reputation and in financial returns, such as is rarely the good fortune of an artist. In London he lived as an artist-prince, and maintained a house that was commonly called a palace of painting. He entertained with a lavishness little less than regal,



THE WORLD'S GRATITUDE  
By W. S. Burton  
Truth Sacrificed to Poetry



worked nevertheless indefatigably, exhibited regularly at the salons, and turned out pictures from his studio that commanded admiration.

Then for some reason best known to himself he lost interest in the old subjects that had engrossed his attention, turned his back on France, to which he had returned, and in 1886 set out for the Holy Land. There for years he studied the people, and as a humble fol-



MARY MAGDALENE AT THE FEET OF JESUS

By J. J. Tissot

lower of Christ, lived in the places made memorable in the early history of Christianity. This was for him the beginning of a new life and of a new art, and despite the fame acquired in the earlier years of his artistic effort, it is this new art which will doubtless go down to posterity linked with his name.

It is an art of refined realism as applied to religious painting. Tissot, one suspects, felt that if Christianity were the vital thing that priest and moralist claimed it was, it should be depicted in art with absolute verisimilitude. He no doubt felt that there was something radically wrong in the current depiction of Christ and the Holy Land, and his protracted residence in Palestine, his association with the Jewish people of that country, his studying of types and localities, were simply a means to reclaim religious painting, and make Christ



for the masses something more by the idealized conceptions which the artists of the ages have been bodying forth in their canvases.

As a matter of fact, the conviction that impelled Tissot to leave France, and in a sense bury himself in Palestine in the interest of art, has long been felt and has frequently been voiced. Especially of late have preacher and artist insisted on a renunciation of old models,



THE RAISING OF JAIRUS'S DAUGHTER  
By J. J. Tissot

and an honest endeavor to seek facts, and one may thus regard Tissot as a forerunner in a widespread latter-day movement. To him is the honor of having undertaken systematically, and with insight not less scientific than poetic, what a very few modern artists have undertaken sporadically; and to him is the further honor of having accomplished by laborious efforts what other artists have for the most part failed in.

Strict adherence to facts was, for instance, one of the cardinal principles of the pre-Raphaelites; yet even these devoted artists, who brought contumely upon themselves by their rejection of conventional standards and models, lost themselves when they essayed religious painting, and as shown by some of the pictures herewith reproduced by way of comparison, sacrificed truth to poetry.

Instead of improving on the precedents established by the old masters, the painters of our time, as was recently pointed out by a

careful student of religious art, are for the most part only refining upon the Christs of Germany and Italy, and continue to believe that



THE VOICE IN THE DESERT

By J. J. Tissot

the Man who wandered about the hot fields of Palestine, sleeping in the open air and living like a peasant, was a man of peaches-and-cream complexion, sleek, golden hair, immaculate in respect of dress, and perpetually wearing an expression that if we were to see it on a living face we should consider to be polite boredom. Nor is the objection to the pictured Christ confined to facial expression and impossibilities in dress and grooming; it is the type that is wrong.

Ninety-nine in every hundred of the uncounted pictures of the Lord are offensive because they lack

truth of environment, and because they show a weak, lackadaisical man, instead of a strong individuality. Christ, the same critic emphasizes, was a leader. Not only did he win the Apostles to him, but he drew the multitudes. One who does that sort of thing is not a pretty man, not a man nice in his manner, not a man who minces





THE SUPPER AT EMMAUS  
By A. J. Dagnan-Bouveret  
A Present-Day Conception







words and moves feebly, but a man of vitality and courage, who says what he means, who has such faith in himself that he cares nothing for opposition, whose mission in life he is determined to fulfill. The man with whom the majority of painters have familiarized us is a milksop.

This unfortunate type, it can readily be understood, results from an extreme of reverence in those who made it. The painters feared to impart the grosser attributes of humanity to an ideal. They



CHRIST IN THE HOUSE OF HIS PARENTS

By Sir J. E. Millais

A Studio Dream

stained the spiritual with as little of the earthy as it was possible to concede and continue the shape of man. The result was a compromise, in which there was none of the substance and vigor of the man, and in which it was impossible to represent the purity or tenuity of spirit. Their Christ was a girl — I am using another's words — and one of chlorotic tendency. Is it possible they thought a Christ like this was most admired by women worshipers? It is time for a reaction, for we have hints of it in other arts as well as in pictures, the poetry of the Christian religion preferring a man who lacks the obvious traits of manliness, while in oratorio the words of Christ are almost invariably given to a high tenor, a custom that has been recently broken by assigning the part to a barytone.

He who scourged the money-changers out of the temple, who tramped the hills of Judea, who from his birth in a stable to his



THE YOUTH OF JESUS  
By J. J. Tissot

blue, but are like low-grade crowds everywhere, dirty, unkempt, half-clothed, and low-browed. The artist is ever faithful to facts.

If carried to extremes of realism, it is contended, the art of Munkacsy and Tissot would be more offensive than the art of Raphael, Tintoretto, and other goody-goody men—fine colorists, good composers, if you like, but indifferent diviners and creators of character. Yet there is no reason why sacred art should be any more or any less realistic than landscape art, or the *genre* of the academies of the present day. The medium should be sought. There must be a veracity that will assure us of the painter's knowledge, and a refinement, a spirituality, that will win us to his ideal—a higher ideal than he can ever express, but which he can hint in

death at the hands of public executioners knew none of the softness of life, we may be sure was not the kind of teacher that was embodied from the respect and timidity of the early painters. The American Page is cited as one who painted what was known as "the butcher Christ," in which he tried to emphasize exactly those phases that the older painters had repressed; and more recently Munkacsy has painted a "Christ before Pilate," and a crucifixion, in which the central figures were modeled from Hungarian Jews, with which the painter was familiar. Tissot, who studied for years in the Holy Land, came still nearer to the possible type, for he painted the Jew of Palestine, while the crowds that figure in the sacred pictures are not clean persons, glowing in robes of crimson and



THE CRUCIFIXION  
By J. J. Tissot





THE LAST SUPPER  
By Leonardo da Vinci  
A Famous Italian Model





form and color. And there must be a doing away with the maudlin, weak, effeminate figure that has so long stood for one of the most purposeful and courageous men in the world's history.

Tissot has done much to abolish what is here called the maudlin, weak, effeminate figure that has so long been the artist's ideal of the world's most purposeful and courageous man. Upon his arrival in the Holy Land he began those studies which resulted in his masterful series of five hundred or more water-colors descriptive of the life of the Saviour. There is no suggestion in these paintings of conventional ideas. As has frequently been pointed out, the Christ of other painters has been surrounded with a halo of ideality and of "conventional divinity," but Tissot's Christ is, first of all, a man, a Jew, a person of character.

In all the other details of his work, in the minor personages surrounding his central figure, he is loyal to the same spirit—ever devout, not afraid to be critical, devoted ever to the truth, and bent ever on presenting Christ in his proper character and in his proper environment.

There is more truth than fancy in the comparison sometimes made between Tissot and Renan. Tissot is for Christian art what Renan is for Christian theology. The two men are equally devout, equally devoted to an exalted purpose. Those who have read Renan's "Life of Jesus" know how reverently, carefully, painstakingly that gifted writer strips away theological accretions from the personality



THE LIGHT OF THE WORLD  
By W. Holman Hunt  
Type Subordinated to Allegory



of Jesus, and from childhood to the awful tragedy on Calvary, presents the founder of the new faith with all the attributes of humanity, without divesting that exalted character of the elements of genuine divinity. And so those who have studied Tissot's wonderful series of biblical pictures will recognize that the artist, following Renan's critical but reverent methods, has, pictorially speaking, given the world a new Christ, one so realistic as to appeal to us from the purely human side, and at the same time so ideal as to incorporate all the divinity that other artists sought to acquire by falsifying facts in the effort at spiritualizing.

JOHN HENRY HUGHES.



CHRIST BEFORE PILATE

By Mihaly Munkacsy

Faithful to Fact



THE ENTOMBMENT  
By Titian  
Another Old-time Conception







## THE TARIFF ON WORKS OF ART

Apropos of the government's much-discussed policy of taxing works of art brought into this country from the art centers of the Old World, an open letter has recently been issued, signed by a number of painters, sculptors, and architects, which will be of more than passing interest to the readers of *BRUSH AND PENCIL*. The circular is signed by J. Carroll Beckwith, Kenyon Cox, William M. Chase, Edwin H. Blashfield, F. P. Vinton, William A. Coffin, Frederick Dielman, J. G. Brown, John La Farge, J. Alden Weir, Thomas Eakins, Frederick W. Kost, C. E. Cookman, Childe Hassam, John W. Alexander, Edwin A. Abbey, H. Siddons Mowbray, Augustus St. Gaudens, R. W. Gibson, Abbott H. Thayer, George de F. Brush, and Charles F. McKim. The text of the document, which is well worth the consideration of every American lover of art, follows:

"There are many reasons why the present time seems opportune for a renewal of the movement for a repeal of the tariff on works of art. Probably there has never been so general an interest in the subject throughout the country as has been roused by the recent purchase of great masterpieces of the world's art by several Americans of great wealth and liberality.

"While the government of Italy has placed every legal obstacle in the way of the sale and exportation of the artistic treasures of its citizens, realizing that its works of art are one of the most valuable assets of the country, our own government strives to render the importation of these same works of art difficult or impossible, and with such a measure of success that many great works actually owned by American citizens are retained abroad because the tax on their importation is too heavy to be willingly borne.

"At a time when the United States is the richest and one of the most powerful countries in the world, when a growing taste leads us increasingly to desire those things of beauty which our wealth enables us to command, and when financial embarrassment in many countries of the Old World is placing upon the market art treasures which a few years ago could not have been purchased at any price, why should our government, alone among those of civilized peoples, treat art as a luxury, the indulgence in which must be penalized?

"In common with all other people of taste and refinement, the artists of the United States are opposed to this tax on civilization. Through an organization formed for that purpose they advocated its abolition for years, and secured, first a reduction of one-half, and then its entire removal. In the Dingley tariff, however, the tax on works of art was reimposed, and in a worse form than ever, for the new tax

made no exception of antiquities, under which name the works of the old masters were formerly admitted free of duty.

"We believe that American artists ask and need no protection, and we would willingly see the total abolition of any tax whatever upon the importation of works of art. Certainly we not only need no protection against the works of old masters, but we need those works, and heartily desire the bringing into this country of as many such as can be procured.

"We can see no possible interest that could be harmed, and many that could be helped, by the placing upon the free list of all works of art created fifty years before the date of importation, and we hope at least so much freedom of importation may be granted.

"As the National Free Art League was dissolved after apparently accomplishing its purpose, the artists of this country can act only through their regular organizations. We therefore purpose to bring the matter of tariff upon works of art once more before the various art societies of New York, and ultimately before the Fine Arts Federation, in hope that Congress will be induced to abolish or modify the present tax."

Accompanying the foregoing is the draft of an act to be introduced into Congress, to amend Chapter II. of the laws of 1897, entitled, "An Act to provide revenue for the government, and to encourage the industries of the United States." This bill, the text of which follows, has been indorsed by the National Academy of Design, the Society of American Artists, and the Fine Arts Federation of New York:

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that on and after the passage of this act, unless otherwise specially provided for in this act, the following articles when imported into the United States shall be free of duty, and shall be added to the 'free list' provided for by section 2 of chapter 2 of the laws of 1897, and said section shall be amended by adding at the end of subdivision 703 of said section a subdivision of said section to be known as 703a, to read as follows:

" 'Paintings in oil or water-color, statuary, sculpture, drawings, engravings, and etchings; provided, however, that such articles, in order to become entitled to entry free of duty, shall have been manufactured or produced more than fifty years before the date of importation; but said exemptions shall be subject to such reasonable regulations as to proofs of the antiquity of said articles as the Secretary of the Treasury may prescribe.' "

The Fine Arts Federation of New York has appointed a committee, of which J. Carroll Beckwith is chairman, and the undersigned secretary, to co-operate with the originators of the bill to secure its enactment. To this end the most cordial assistance is asked of every person interested in the future of American art. KENYON COX.

## ROMANTIC CAREER OF FAMOUS PICTURES

For a poor man to be the owner of a fortune without knowing it, especially when that fortune takes the form of a famous picture, is by no means unusual, for many of the most priceless paintings in existence have found their way into the possession of humble folk, who, in the majority of cases, have not discovered the fact until too late.

Seven years ago a man, according to an exchange, in passing a rag and bone shop in the Paris slums, saw an old panel lying among a lot of cast-off clothing in the window, and being a collector of curios, he went in and secured it for the trifling sum of three francs. He took his purchase home, and when it had been cleaned he was astounded to see the signature of Rembrandt, with the date 1629 in one corner. Experts proved that the panel was indeed the work of the great master, and shortly afterward the owner refused four thousand pounds for the curio.

Several of the Gainsborough paintings have undergone very romantic careers. The famous "Duchess of Devonshire" for a long time lay unsold in a Sloane Street furniture-shop, until Mr. Wynne Ellis bought it for sixty pounds, and sold it by auction shortly afterward for nineteen thousand one hundred guineas. Another picture by the same artist once hung in Dolby Hall, and the owners at length, thinking it useless, gave it to some children to use as a target for their marbles. The picture had been penetrated in several places, when the children's father was only too glad to accept an offer of seven pounds from a dealer for it. Rothschild has refused ten thousand pounds for it.

At least two of Rubens's masterpieces have been almost given away by their owners, who were ignorant of their worth. Some years ago a London bricklayer, out of work, pawned a blackened picture for a few shillings, and the pledge never being redeemed, it was sold by the broker to a dealer for a sovereign. On cleaning the picture, the dealer found it to be a genuine Rubens, and ere the week passed he sold it to the late Lord Dudley for seven thousand pounds. The same painter's "Lot and His Daughters" was for more than fifty years in the possession of a poor family at Bath, who willingly sold it for a few pounds in an auction-room in 1895, only to hear shortly afterwards that experts had since valued it at ten thousand pounds.

Few men have been so fortunate as was an impecunious friend of the late J. E. Millet, for the great artist, anxious to repay a slight service rendered some years before, decided to paint a picture and sell it to his benefactor for a small sum, in order that he might sell it again at a profit. The result was his masterpiece, "L'Angelus," and he let his friend have it for forty pounds. A few hours afterwards that lucky individual resold it for fifteen thousand pounds.



## ITALY'S CONCESSION TO ART STUDENTS

Italy has passed a law which renders it possible for certain foreigners to visit its national museums, galleries, excavations, and monuments without payment of the ordinary fee. This privilege of free entry is accorded to foreigners who are (a) artists; (b) art students and art critics who have issued noteworthy publications; (c) professors of archæology, historical and art institutions; (d) pupils of archæological, historical, and art institutions, students in the department of literature and philosophy, and in schools of practical engineering.

Applications for a general permit for free entry to all museums, etc., must be sent to the ministry of public instruction, on stamped paper of one lira, twenty cents, with an unmounted photograph (of the applicant) not to exceed five cm. by eight in size. Applications for free entry to archæological and art institutes in a single town must be sent on stamped paper of sixty c. to one of the heads of the institutes; and if the permit is required for more than a month, a photograph must be sent of the size mentioned.

The application must be accompanied by the following documents: for persons under (a) and (c), by an academical document visé by the Italian diplomatic representative or consul in the country to which the applicant belongs, or by the diplomatic representative of that country in Italy. For persons under (b), by one of the publications which they have published. For persons under (d), by an official document showing that they stand on the book of the institutions mentioned under that heading, for the year in which they apply. The document must be visé as in the case of the documents furnished by persons under (a) and (c).  
A. P.

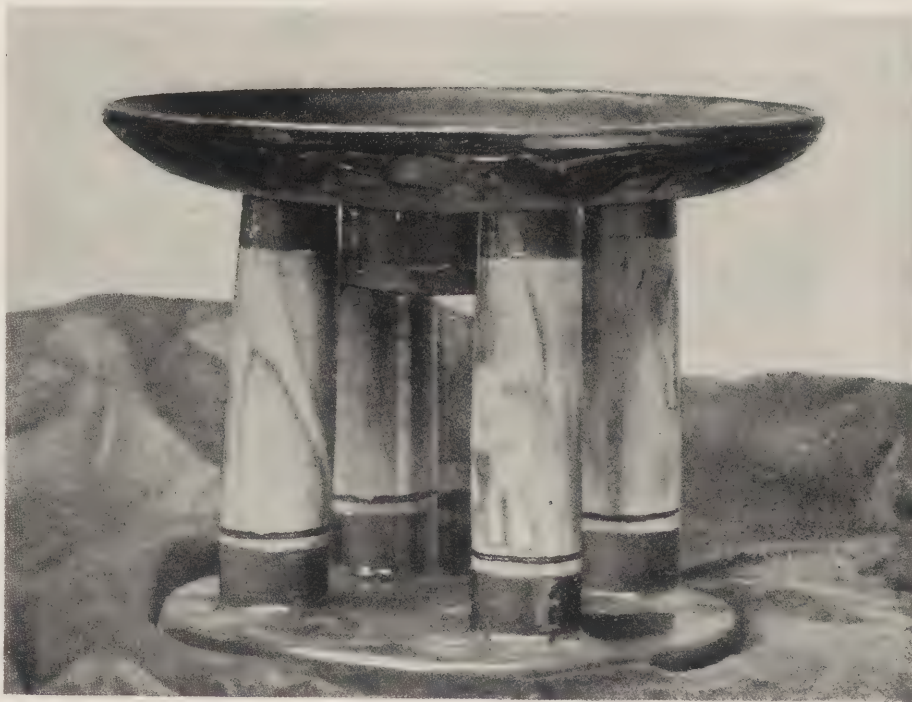


## EXAMPLES OF DECORATION AND DESIGN

The following pages of illustrations show examples of decoration and design by two of the clever workers of the Old World. The cuts of Plate 31 are of vases by Max Läger, which were recently displayed in the Karlsruhe Exhibition. Both designs are severely plain in ornamentation, and are decidedly unique in conception. Plate 32 shows four poster designs by Gisbert Combaz, who has taken his place by the side of Van Rysselberghe, Lemmen, Donnay, and other promoters of a new and original decorative art. The same characteristic personal style distinguishes all Mr. Combaz's compositions for tiles, wall-papers, stained glass, posters, picture post-cards, etc.

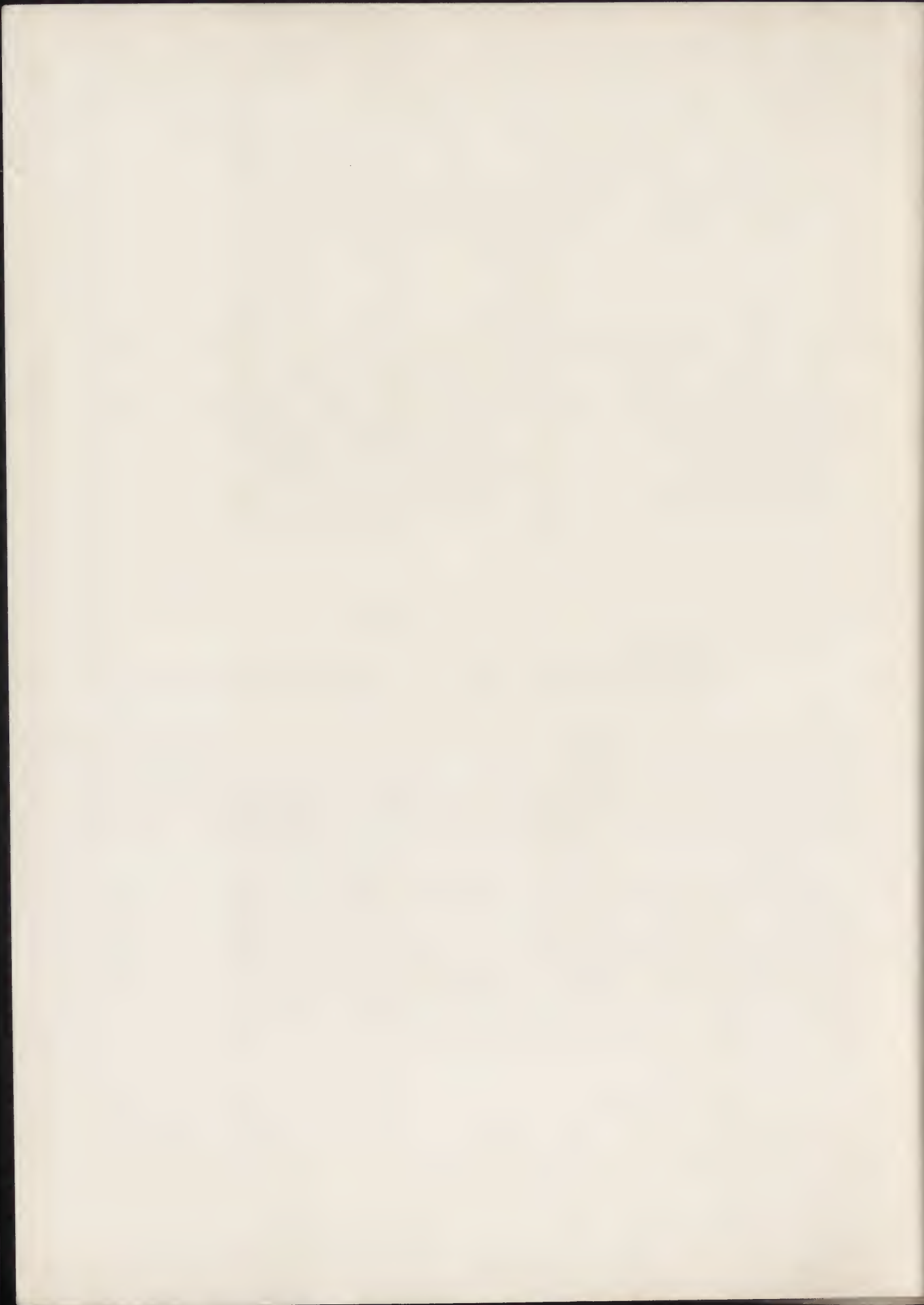


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EXAMPLES OF DECORATION AND DESIGN. Plate 31







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EXAMPLES OF DECORATION AND DESIGN. Plate 32



## REVIEWS OF RECENT BOOKS

The importance of Whistler in the art world of to-day, and his unique personality, make especially welcome any literature designed to set forth his art ideals or to give currency to his wit and whims. W. G. Bowdoin's "James McNeill Whistler, the Man and His Work," published by M. F. Mansfield & Co., is not only an appreciative monograph, but has the gossipy flavor that makes it entertaining reading. It is simply a well-written brochure of fifty odd pages, but it gives glimpses of the eccentric artist from so many angles that the reader feels on perusing the little book that he has an intimate acquaintance with the man and his work.

Mr. Bowdoin is not chary of praise where praise is due, nor is he sparing of criticism when he thinks strictures are called for. He has a high regard for Whistler as a painter, but thinks the artist's fame will ultimately rest on his work as an etcher. In his opinion, Whistler has exercised an influence on contemporary art which it might be difficult to estimate, since, to say nothing of the artist's own pupils, many a man has given unmistakable evidences of having followed paths in the maze which he first blazed. The little book is thus not less the kindly tribute of an admirer than a frank statement of shortcomings and limitations.

"Sir David Wilkie," by Lord Ronald Sutherland Gower, lately published by the Macmillan Company, is a welcome and valuable addition to the Great Masters in Painting and Sculpture Series. Wilkie holds a unique place among British painters, since he is for Scottish art what Burns and Scott are for Scottish poetry and romance.

Until the beginning of the nineteenth century Scotland cannot be said to have produced any artist of original talent to compare with those of England. In the eighteenth century, indeed, there were a number of good portrait-painters, among whom Allan Ramsay was pre-eminent. Toward the close of the century Alexander Nasmyth and his son, Patrick, appeared as the forerunners of the landscapists. But *genre* painting, the story-telling picture, was practically a thing unknown in Scotland until 1805, when Wilkie appeared.

His career, which was cut short by his untimely death in 1841, was one marked by notable successes and honors. This career Lord Gower traces carefully and in a most interesting way from the artist's earliest years of effort, giving in detail his life in Edinburgh and London, and his subsequent travels in Switzerland, Italy, and Spain, through which he journeyed in search of health. Separate chapters are devoted to the artist's early works, to his chief pictures, and to his Scottish honors, as well as to his latest works and etchings.



The reader is thus enabled to follow the development of the painter's art, and is given a comprehensive and sympathetic appreciation of the works produced. The volume, in point of style, is eminently readable, and in point of fact, is reliable and sufficing.

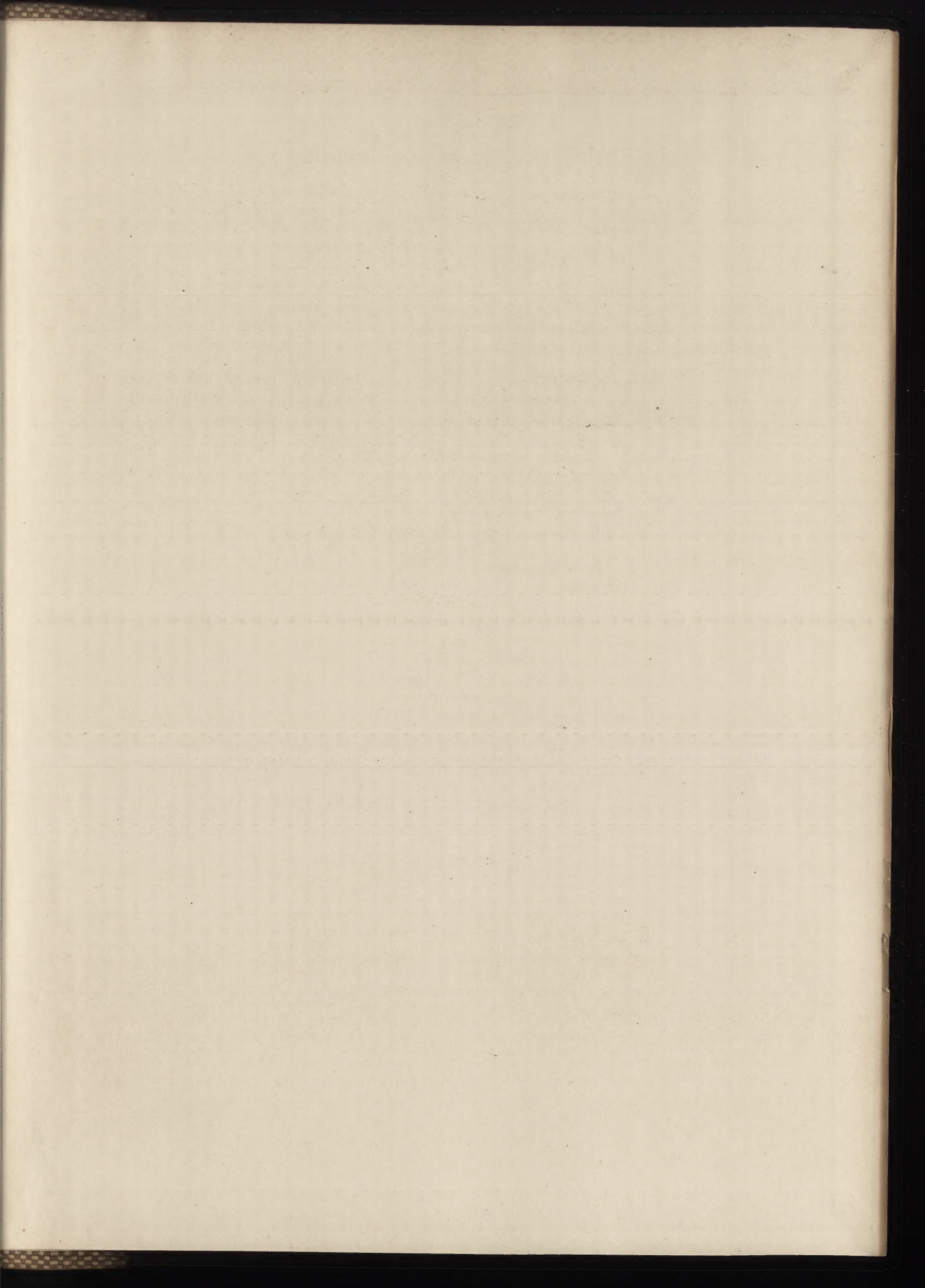
Many studies or so-called biographies of Ruskin have been published, but none has been more satisfactory, alike to the student and the general reader, than "The Life and Work of John Ruskin," by W. G. Collingwood, first published in two volumes, in 1893, by Houghton, Mifflin & Co., and later issued in condensed and rewritten form by the same house. This condensed biography, which has recently gone to its second edition, is in many senses a more valuable handbook than the original work.

The reissues of Ruskin's writings in cheaper editions have made his many volumes more accessible to the public, and have made more popular his teachings. The average art student, therefore, does not need the lengthy abstracts of Ruskin's books with which the work here under notice was formerly loaded. Expositions of the great critic's teachings, which were once so acceptable, would now be little less than an affront to the reader, and an annoying interruption to the biographical narrative.

Mr. Collingwood has wisely eliminated the expository portions in his revised work, thus making it less a text-book and more a valuable contribution to biographical literature. On the other hand, he has been able to add much new biographical detail from various sources, especially from the old papers and journals at Brantwood. Even now the work is bulky, but it is so pleasant in its style, and so sympathetic in its treatment, that those interested in Ruskin and his work will find it almost an ideal volume.

"Sketches of Great Painters," by Colonna Murray Dallin, published by Silver, Burdett & Company, is another of the instructive handbooks called forth by the growing interest of the masses in art matters. The primary object of the book is to interest young people in the lives and works of some of the masters of painting, and secondly, to aid them in making collections of art photographs.

The author treats of twenty-one of the masters, from Giotto to Turner. The sketches are in no sense biographies or criticisms, but are entertaining stories, rich in anecdote, and designed to stimulate an interest in the minds of the readers to continue the study of the artists in greater detail. The book may be heartily recommended for the purpose for which it was written. It is profusely illustrated, and contains a carefully prepared pronouncing vocabulary of proper names, and lists of important paintings which the reader may secure in photographic form for the purpose of study.









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